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IMPORTANT!

RB&CC #104

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR !

REGULAR CLASSIFIED ADS: may contain written or typed words, hand lettering or drawings. These are reduced to ¼ their original size (small but still readable). In other words, a full page ad (when submitted in this manner) would occupy ¼ of a page when printed in the RB&CC. MINIMUM: 5 lines! They should be typed (if possible) on 8½x11" white paper in dark typewriter print. Leave a normal margin on all pages. RATE IS $4.50 per page. Smaller classified ads are 10¢ per 7 inch typed line.

SPECIAL CLASSIFIED ADS: are for shorter classifieds. These will be printed as is (not reduced in size) at the rate of 30¢ per 7" typed line. You can have have artwork and/or hand lettering in this type of ad. Again, minimum is 5 lines!

25% ADVERTISEMENTS: may contain artwork and/or hand lettering. ALL ads of this type MUST be submitted on 8½x11" paper ONLY. These are reduced to ¼ of its original size to occupy ¼ page when printed in the RB&CC. Allow for normal margins. RATE: $8.00 page.

SPECIAL ADVERTISEMENTS: may contain artwork and/or hand lettering. These ads occupy a full page when printed in the RB&CC. They may be prepared on 8½x11" (the printed size) or on larger sheets to be reduced down to 8½x11" RATE: $15.00 per page

WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECIEVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION!! SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9875 S.W. 212 ST. - Miami, Fla. 33157

CIRCULATION: 2000 PER ISSUE

SINGLE COPY: $1.00 ($1.25 BY FIRST CLASS, $1.50 BY AIR MAIL)
SUBSCRIPTION RATES TO THE ROCKET'S BLAST - COMICOLLECTOR:

3RD CLASS: 4 issues $3.50, 8 for $6.00, 12 for $8.50, 18 for $11.75
FIRST CLASS: 4 issues $4.50, 8 for $8.00, 12 for $13.50, 18 for $18.25
AIR MAIL: 4 issues $6.50, 8 for $11.00, 12 for $17.50, 18 for $22.25

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you recieved.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.25 EACH FROM THE S.F.C.A.

#'s 47, 48, 49, 50, 51, 52, 56, 57, 58, 59, 70, 78, 90, 93-95, 97-103

THE ROCKET'S BLAST - COMICOLLECTOR is published on a monthly basis by THE S.F.C.A., 9875 S.W. 212 St., Miami, Fla. 33157. EDITOR & PUBLISHER: GORDON B. LOVE ASSISTANT EDITOR: JAMES VAN HISE.

Contributions are always welcomed, but bear in mind that we are basically a non-profit organization. Artists should send in samples of their work, but unless you have had some kind of experience, please don't send any. We are especially interested in good, well-written, well-researched articles.

"NOTICE" = ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

ADVERTISING DEADLINE FOR THE NEXT TWO ISSUES OF THE RB&CC - OCT. 29
DEC. 13

Jack Kirby's

GODS

A SET OF 4 FULL COLOR POSTERS

AVAILABLE NOW!! EACH ONE OF THESE 11½ x 17½ POSTERS IS REPRODUCED IN FULL COLOR FROM THE ORIGINAL WATER COLOR PAINTINGS BY JACK KIRBY OF THE GODS "HEIMDALL", "SIGURD", "BALDUUR", AND "HONIR". PRINTED ON QUALITY PAPER, THEY ARE OFFERED AT A PRICE SO LOW NO KIRBY FAN CAN AFFORD TO MISS THEM. THESE POSTER ARE NOW OUT OF PRINT SO THERE IS ONLY A LIMITED SUPPLY LEFT. SHIPPED FLAT IN A SPECIAL KIRBY ILLUSTRATED ENVELOPE, CARDBOARD REINFORCED.

ONLY $3.25 PER SET.
ADD $1 IF YOU WANT 1st CLASS MAILING.

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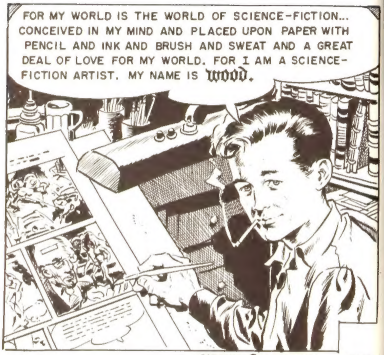
THE SFCA, 9875 SW 212 ST., MIAMI, FLA. 33157

SERIAL PICTORIAL

These 8 volumes were originally published about 5 years ago and are an absolute must for all serial fans. Each volume is printed on high quality heavy stock with wraparound binding and consists of 15 full page stills and 1 half page still. These type stills generally sell for $2 (and up) each but the price for each volume is only $1.25 each or all 8 for $8.50. Vol. 1 "CAPT. MARVEL", Vol. 2 "THE MASKED MARVEL", Vol. 3 "DARKEST AFRICA", Vol. 4 "SPY SMASHER", Vol. 5 "DRUMS OF FU MANCHU", Vol. 6 "ZORRO'S FIGHTING LEGION", Vol. 7 "SECRET AGENT X-9", Vol. 8 "ROY BARCROFT, REPUBLIC'S FAVORITE VILLAIN". If you want first class mailing, add 25¢ extra for each volume you order. Send to: THE SFCA, 9875 SW 212 St., Miami, Florida 33157

WOOD'S WORLD

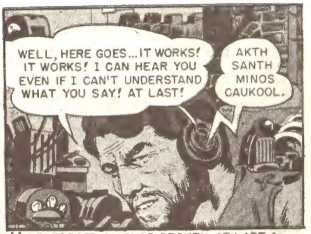

FOR MY WORLD IS THE WORLD OF SCIENCE-FICTION... CONCEIVED IN MY MIND AND PLACED UPON PAPER WITH PENCIL AND INK AND BRUSH AND SWEAT AND A GREAT DEAL OF LOVE FOR MY WORLD. FOR I AM A SCIENCE-FICTION ARTIST. MY NAME IS WOOD.

COPYRIGHT © 1969 BY WILLIAM M. GAINES

In this section we feature, in serialized form, some of the best Wally Wood non-EC strips. This issue presents chapter two of "AN EARTH MAN ON VENUS", copyright by Avon Publications. The story itself is an adaptation of Ralph Milne Farley's THE RADIO MAN.

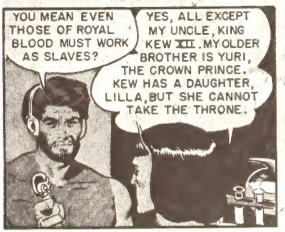
Chapter 2

AT MOON! I WAS TAKEN TO THE UNIVERSITY AND GIVEN A LAB TO WORK IN AND A CUPIAN ASSISTANT. I SET TO WORK ON A TINY SHORT-WAVE RADIO AND SIX WEEKS LATER...



MY ENFORCED SILENCE BROKEN AT LAST, I SPENT MY NEXT MONTH IN LEARNING THEIR LANGUAGE. MY ASSISTANT WAS A GREAT HELP....

I AM MYLES J. CABOT FROM THE PLANET EARTH. WHO ARE YOU?
I AM TORON, PRINCE OF THE ROYAL CUPIAN FAMILY. I AM SERVING MY TWO YEARS OF LABOR IN FORMIA, THE ANT COUNTRY.


YOU MEAN EVEN THOSE OF ROYAL BLOOD MUST WORK AS SLAVES?
YES, ALL EXCEPT MY UNCLE, KING KEW XII. MY OLDER BROTHER IS YURI, THE CROWN PRINCE. KEW HAS A DAUGHTER, LILLA, BUT SHE CANNOT TAKE THE THRONE.

NOW THAT I COULD TALK, I DECIDED TO LOOK AS MUCH LIKE THE OTHER CUPIANS AS POSSIBLE. MY REASON, YOU CAN GUESS...THE BEAUTIFUL GIRL BACK IN WAUTOOSA...
WHY, YOUR FACE IS LIKE OURS. HAD YOU WINGS AND ANTENNAE NO ONE WOULD KNOW THAT YOU WERE NOT A CUPIAN.
YOU HAVE GIVEN ME AN IDEA, TORON.

I MUST HAVE AN ANTENNAE TO TALK WITH YOU ANY-WAY, SO I WILL ADD ANOTHER TO MAKE IT LOOK AS THOUGH I HAVE A PAIR. I WILL STRAP MY RADIO TO MY BACK AND CAMOUFLAGE IT WITH DUMMY WINGS. THEN I WILL LOOK AS YOU DO.
GOOD! IT CAN EASILY BE DONE. LET US START NOW.

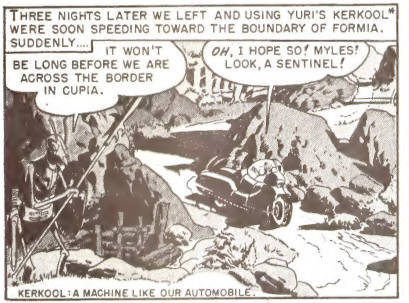
NOW THAT I HAD COMPLETED MY WORK, I WAS SENT BACK TO WAUTOOSA WITH DOGGO. THE GIRL WAS EVER IN MY MIND....
DOGGO, YOU MUST TAKE ME TO SEE THE CUPIAN GIRL AGAIN. NOW THAT I LOOK DIFFERENTLY, SHE MIGHT CHANGE HER FEELINGS ABOUT ME. BY THE WAY, WHAT IS HER NAME?
ENOUGH! NEVER ASK THAT. NOT EVEN OF THE LADY HERSELF. IT IS A SECRET THAT MUST NEVER BE LEARNED.

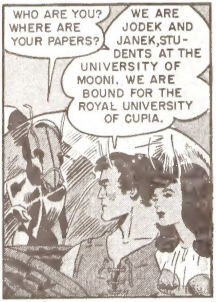
THE NEXT DAY, I WAS AGAIN TAKEN BEFORE THE LOVELY CUPIAN...
GRACIOUS LADY, MYLES GABOT AND I PAY OUR MOST HUMBLE RESPECTS. HE IS SORRY HE FRIGHTENED YOU!
IF HE BEHAVES HIMSELF, I WILL SEE HIM.
I AM FROM THE PLANET EARTH, WHICH YOU CALL MINOS. I CAN SEE HOW HORRIBLE I MUST HAVE LOOKED TO YOU WITH MY BEARD, LACK OF WINGS AND ANTENNAE.
IT IS NOT THAT. I WAS BROUGHT HERE THAT WE MIGHT BE HELD FOR SACRIFICE!
WHAT? I KNEW NOTHING OF THIS. NO WONDER YOU WERE AFRAID... BELIEVE ME, I WILL NEVER HARM YOU!
THANK YOU. FROM THIS DAY FORTH I SHALL COUNT YOU AS A FRIEND.
THE BEAUTIFUL CUPIAN AND I BECAME FAST FRIENDS AND THINGS WERE GOING VERY WELL UNTIL ONE NIGHT AS I STUDIED MY NEW TONGUE...
SHE REALLY LIKES ME. PERHAPS SOME DAY... I WONDER...
AH, THE EARTHLING DOES NOT HEAR ME.
NOW, YOU MATHLAB, YOU DIE!
AHHH!
DOGGO!
MATHLAB - A VENUSIAN WORD FOR CUR, AN INSULT.
NO LONGER WILL YOU BE THE PET OF FORMIA. I WILL CRUSH YOUR HEAD LIKE A...
LET HIM GO!
I SHALL FINISH BOTH OF YOU, DOGGO!
NO, YOU SHALL NOT LEAVE THIS ROOM ALIVE.
9

NOW, FOOL, YOU HAVE SIGNED YOUR OWN DEATH WARRANT.
I'LL HELP YOU, DOGGO!
AWAY, MATHLAB!
SUDDENLY, DOGGO WRENCHED LOOSE AND WITH A LIGHTNING THRUST ENDED THE BATTLE...
YOUR NUMBER IS UP!
UNHHH!
I CAN THINK OF NO REASON FOR THIS ATTACK, MYLES, UNLESS THIS FOOL WAS UNDER THE INFLUENCE OF SAFFRA ROOT* BUT FROM NOW ON I WILL KEEP BETTER GUARD OF YOU.
THANK YOU, DOGGO. YOU HAVE SAVED MY LIFE AGAIN.
*SAFFRA ROOT: A NARCOTIC PLANT WITH MUCH THE SAME QUALITIES AS ALCOHOL. CHEWED, IT MAKES THE USER DRUNK.
NOTHING MORE WAS SAID ABOUT THE ATTACK, BUT A FEW DAYS LATER...
PLACE YOUR ANTENNAE CLOSE TO MINE AND RADIATE SOFTLY. THIS IS A MATTER OF LIFE AND DEATH TO ONE WHO IS VERY DEAR TO BOTH OF US.
THE BEAUTIFUL CUPIAN!
YES, THE PRINCESS LILLA, DAUGHTER OF KING KEW OF CUPIA, ILLEGALLY HELD AS PRISONER BY THE FORMIANS.
SO THAT'S WHY THEY WERE AFRAID TO LET IT BE KNOWN WHO SHE WAS! WHO ARE YOU?
I AM HER UNHAPPY COUSIN, YURI, NEXT IN SUCCESSION TO THE THRONE OF CUPIA. I HAVE LONG LOVED LILLA, BUT SHE IGNORED ME. BLINDED TO ALL SENSE OF WRONG, I ARRANGED TO HAVE HER KIDNAPPED HERE TO FORCE HER TO MARRY ME.
SO! THINGS BECOME CLEAR.
LILLA KNEW NOTHING OF THIS AND WHEN I GOT HERE SHE THOUGHT I HAD COME TO RESCUE HER. THEN YOU ARRIVED AND THE ANTMEN UPSET EVERYTHING BY DECIDING TO MARRY YOU TO LILLA.
YOU DOUBLE-CROSSER! I OUGHT TO KILL YOU ON THE SPOT!
10.

I KNOW. IT WAS I THAT HIRED THE ANT-MAN TO KILL YOU, BUT NOW I NEED YOUR HELP. WE MUST RESCUE LILLA AND RETURN HER TO CUPIA.
VERY WELL. FOR HER I WOULD DO ANYTHING. WHAT ARE YOUR PLANS?

THAT NIGHT I STOLE TO THE PRINCESS' ROOM AND TOLD HER OF YURI'S PLANS...
...AND HE WILL HAVE THE GUARD AT THE THIRD GATE BRIBED TO LET US THROUGH IF WE REACH IT. THE CITY GUARDS HAVE ALREADY BEEN TAKEN CARE OF. WILL YOU GO?
YES, MYLES. I WILL DO ANYTHING TO GET BACK TO CUPIA.


THREE NIGHTS LATER WE LEFT AND USING YURI'S KERKOOL* WERE SOON SPEEDING TOWARD THE BOUNDARY OF FORMIA. SUDDENLY....
IT WON'T BE LONG BEFORE WE ARE ACROSS THE BORDER IN CUPIA.
OH, I HOPE SO, MYLES! LOOK, A SENTINEL!
KERKOOL: A MACHINE LIKE OUR AUTOMOBILE.


WHO ARE YOU? WHERE ARE YOUR PAPERS?
WE ARE JODEK AND JANEK, STUDENTS AT THE UNIVERSITY OF MOONI. WE ARE BOUND FOR THE ROYAL UNIVERSITY OF CUPIA.

YOU LIE. THIS IS NOT THE ROAD FROM MOONI AND THESE PAPERS HAVE EXPIRED OVER A WEEK AGO. GET OUT! I MUST DETAIN... YYIII
HOLD ON, LILLA! WE'LL MAKE A RUN FOR IT!

THOSE CUPIANS MUST BE STOPPED. THERE IS SOMETHING PECULIAR GOING ON!
WE'LL CATCH THEM BEFORE THEY GET VERY FAR.

ALL WOULD HAVE BEEN WELL IF OUR MACHINE HADN'T DEVELOPED GYRO TROUBLE...
I CAN'T MAKE HER GO STRAIGHT. WHAT'S WRONG WITH IT?
THE GYROSCOPES ARE SLOWING DOWN. IF YOU DON'T STOP, WE'LL TURN OVER!

LEAVE THE KERKOOL HERE AND LET US MAKE FOR THE WOODS. WE'LL BE SAFER THERE.
ALL RIGHT, BUT I'D BETTER TAKE THE SPOTLIGHT. WE'LL NEED IT.
HERE THEY COME NOW! WE JUST GOT OUT IN TIME.
YES AND THEY ARE COMING WITHOUT LIGHTS. THEY'LL CRASH HEADFIRST INTO OUR KERKOOL.
MOMENTS LATER
CRASH!
WE'RE IN LUCK. THAT WILL HOLD THEM FOR AWHILE.
WE MUST LOSE THEM OR WE ARE LOST.
WE PLUNGED INTO THE WOODS HOPING TO LOSE THE ANTMEN, BUT A MOMENT LATER I HEARD THE SOUNDS OF PURSUIT...
THEY ARE COMING AFTER US! RUN AS FAST AS YOU CAN!
LEAD THE WAY. I'LL TELL YOU IF I CANNOT KEEP UP.
MYLES! LOOK OUT!
IT'S ONE OF THOSE GIANT SPIDER WEBS. IT LOOKS OLD AND ABANDONED! THAT GIVES ME AN IDEA. WE'LL HIDE IN THE INSECT'S CAVE!
A MOMENT LATER WE LOCATED IT AND CREPT IN...
THEY'LL NEVER THINK OF LOOKING FOR US IN A DESERTED SPIDER NEST. IT'S
MYLES! MYLES! THERE IS SOMETHING FOLLOWING US!
12

WHEELING ABOUT I PUT LILLA BEHIND ME AND FOUND MYSELF FACE TO FACE WITH A GIANT SPIDER.
BE CAREFUL, MYLES. IF HIS SPIT SHOULD TOUCH YOU, IT MEANS INSTANT DEATH.
HOW CAN WE STOP HIM? WE HAVE NO WEAPONS. MAYBE THAT ROCK
WE MAY ALL BE BURIED ALIVE, BUT WE'VE GOT TO CHANCE IT!
THE TUNNEL IS COLLAPSING!
BUT FORTUNE WAS ON OUR SIDE. THE FALLING ROCKS MISSED US BY A HAIR...
WE'RE SAFE! THE ROCKS HAVE KILLED HIM.
WE'RE SAFE, BUT WE'RE TRAPPED IN HERE. LET US FOLLOW THE TUNNEL AND SEE WHERE IT TAKES US. PERHAPS THERE IS ANOTHER ENTRANCE.
WE CRAWLED FOR WHAT SEEMED AN ENDLESS DISTANCE, TILL ONCE AGAIN THE AIR GREW FRESH...
LOOK, ANOTHER OPENING. WE ARE IN LUCK!
I NEVER THOUGHT WE'D EVER SEE THE OUTSIDE AGAIN. WAIT. LISTEN!
PHEW! THAT WAS CLOSE! I THINK WE'D BETTER STAY HERE TILL DAYLIGHT!
I'M SO FRIGHTENED, MYLES. YOU WILL TAKE CARE OF ME, WON'T YOU?
ALL THAT NIGHT I WATCHED OVER THE PRINCESS AND IN THE MORNING WE RESUMED OUR JOURNEY TO THE BORDER
A ROAD! LET US FOLLOW IT.
ALL RIGHT. IT LEADS IN THE RIGHT DIRECTION. WE MAY REACH CUPIA YET.
IT WAS LATE AFTERNOON WHEN TIRED AND HUNGRY, WE REACHED OUR GOAL
LOOK, A GREAT WALL. IS THIS THE FAMOUS PALE I HAVE HEARD SO MUCH ABOUT.
YES, IT'S THE DIVIDING LINE BETWEEN FORMIA, LAND OF THE ANTMEN AND CUPIA, MY HOME. THE THIRD GATE LIES THAT WAY.
13

THE THIRD GATE IS JUST A LITTLE FURTHER. DO YOU THINK YURI WILL BE THERE?
OF COURSE. HE WILL KEEP HIS PROMISE. I KNOW IT.
MOMENTS LATER WE SPIED HIM CHATTING TO THE SENTINEL AT THE GATE...
IT IS HE! WE ARE SAVED. COME, MYLES, HURRY.
YOU SEE, PRINCESS, HE HAS NOT FAILED US.
GREETINGS, MY PRINCESS, I WAS BEGINNING TO BE WORRIED ABOUT YOU. COME, I HAVE A KERKOOL WAITING.
I THOUGHT WE WOULD NEVER SEE CUPIA AGAIN, BUT MYLES CABOT BROUGHT ME THROUGH.
HALT! YOU CANNOT PASS.
WHAT! BUT.. BUT I JUST BROUGHT THE PRINCESS.
STAY WHERE YOU ARE!
YURI! THIS GUARD WON'T LET ME PASS. PLEASE TELL HIM THAT IT IS ALL RIGHT!
I DON'T KNOW THE FELLOW. PROBABLY HE IS AN ESCAPED CUPIAN SLAVE. ARREST HIM!
OHHHH!
YES, YOUR HIGHNESS!
EEEE!
LET ME GO! LET ME GO! THAT RAT HAS STOLEN THE PRINCESS!
SILENCE, SLAVE. COME WITH US OR WE'LL KILL YOU!
14

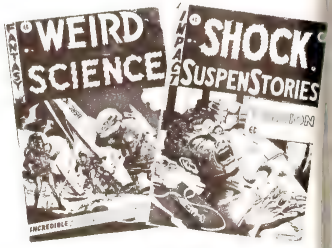
EC IS BACK!

IMPORTANT !!
ALL COPIES MAILED FLAT WITH CARD-BOARD PROTECTION !!

NOW AVAILABLE: WEIRD SCIENCE #15, TALES FROM THE CRYPT #46, SHOCK SUSPENSTORIES #12.

COMPLETE FULL COLOR REPRINT E.C. COMICS, JUST LIKE THE ORIGINAL COMICS. WE WILL STOCK ALL TITLES AS THEY APPEAR. BY ORDERING YOUR COPIES FROM THE SFCA, YOU ARE ASSURED OF RECEIVING YOUR COPIES AS SOON AS THEY COME OFF THE PRESSES AND IN THE BEST POSSIBLE SHAPE.
ALL TITLES ARE $1.25 EACH. IF YOU DESIRE FIRST CLASS MAILING, ADD 30¢ EXTRA PER COPY.
SEND TO:

THE S.F.C.A.
9875 SW 212 ST.
MIAMI, FLA. 33157



NOW AVAILABLE

Just published: The complete reprint of the golden age comic, AIR FIGHTERS COMICS Vol. 1, #2. And the cover is reprinted in full color just like the original comic. The inside pages are reproduced in black and white with very good half tone reproduction. The original comic sells for $75.00 to $100.00 but you can have this collector's item reprint for only $2.00 per copy ($2.60 if mailed 1st class). And we do mean COLLECTOR'S ITEM, for this issue contains the very first appearence of no less than 5 heroes!! Airboy, Skywolf, The Flying Dutchman, The Iron Ace, and Black Angel.

Don't miss this chance to get this AIR FIGHTERS #2 reprint--a true golden age collector's item. Send for your copy today !!
Send to THE SFCA, 9875 SW 212 ST., Miami, Fla. 33157

STAR TREK LIVES

BY Orlando Falcon

On sunday, September 2nd, Miami proved to itself again that local fandom was far from dead in the area of comic fan conventions. Con-chairmen G.B. Love and Jim Van Hise once again played hosts to still another Star Trek oriented convention.

Beginning promptly at 9:00 am, a full hour and a half before the doors were officially opened on the second "Star Trek Lives" festival to be held within a year and a half in Miami, there were already a multitude of fans pouring in through the doors of the convention hall and into the stacks of Star Trek comics, paperbacks, slides and other assorted memorabilia from the far from defunct science fiction series.

FOREGROUND: PAPERBACK DEALER PHIL BERACHA AND HIS WIFE.

Wading into the tons of old EC, Timely, and National comics, fans quickly found themselves in a veritible treasure trove of golden age comics, BLB's, hardbound first editions of rare old Edgar Rice Burroughs books, and some vintage radio premiums that abounded throughout the festival.

Highlighting the events that took place during the festival were the showing of two Star Trek episodes, featuring "Requiem for Methuselah", as well as chapters from ZORRO RIDES AGAIN and the highly acclaimed motion picture extravaganza WAR OF THE WORLDS.

Played throughout the day were several pre-recorded STAR TREK episodes such as "City On The Edge Of Forever" and "The Menagerie".

In the dealers room, an over abundant supply of Star Trek merchandise was sold by over five different dealers beginning with ST calendars, post cards, and stills at the "Vulcan Outpost" to Star Trek and Kung Fu 35mm slides and the various Star Trek model kits at various other tables.

Some of the other items sold at the festival included the nine Star Trek books by James Blish, Star Trek Lives buttons, and penciled portraits of the Enterprise and her crew by a very talented, gifted (not to mentioned attractive) artist who has just recently entered into fandom.

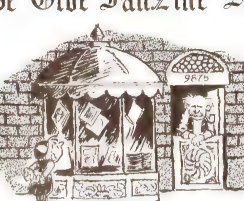
A Star Trek slide show presented by Mike Mckenney and Mark Burbey was still another high point of the festivities; the show featured 50 different slides from the show and as an addi bonus the show featured a collection of the most mind boggling works of famed astronomical artist Morris Scott Dollens.

Accompanying the Dollens slide collection was a set slides of a half dozen Star Trek paintings that had been done for recent national Star Trek cons. There was also a display of ten of his paintings as well, including a very beautiful and very tightly drawn illustration of the Enterprise battling a Klingon war vessel in the emptiness of space. This painting alone had 40 hours of work in it and was the finest painting in the entire Morris Scott Dollens collection.

The attendance at this one day local gathering was well over the 200 mark and was the most enthusiastic turnout yet for a Miami fandom affair.

THREE STAR TREK ENTHUSIASTS

Ye Olde Fanzine Shop



ORDERING INFORMATION: We only have a limited supply of all these various fanzines and books, so if you see something you want, don't wait too long to order it. However, an asterisk (*) after a particular issue means we only have a few copies left, and when ordering any of those, please list alternate choices if possible. Obviously, we do not have the room to list the complete contents of each one, however, suffice it to say we will only stock what we consider good fanzines. This does not mean that any we do not stock aren't good, because we cannot, of course, stock them all. If you have a fanzine you would be interested in selling in quantity, drop us a copy along with the lowest price you can sell 50 copies to us for. Send all orders (and sample fanzines) to: Ye Olde Fanzine Shop, 9875 SW 212 St., Miami, Fla. 33157. Make checks and money orders payable to THE SPCA. All fanzines will be mailed flat in heavy envelopes.

GOLDEN-AGE GREATS = $2.50 - Beautifully illustrated forty page book consists of many fine drawings of Golden Age heroes by Don Newton, Bill Black, Dan Adkins, Gil Kane, Mike Royer, Marcos Gremm and others. Also included is a complete index to all the heroes pictured as well as an article on Golden Age heroes by Tom Fagan.

INFINITY FOUR = $3.00 - This 84 page volume starts off with a block-buster of a cover in full color by Richard Corben. There's a great deal of other art including portfolios by Frank Brunner and Gray Morrow as well as many other illustrations by Berni Wrightson, Jeff Jones, Roy Krenkel, Al Williamson, Steve Harper, Mike Kaluta and Morris Scott Dollens. There are also strips by Kaluta, Mort Drucker and an EC science fiction strip by Williamson & Frazetta. Also included is a long article on underground by Jaxon and interviews with Mike Kaluta and Steve Harper. Full color back cover by Larry Todd.

SPIRIT SECTIONS = $9.00 each - These sets contain ten different 8 page sections beginning chronologically with the very first Spirit section on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.
SET #1
SET #2
SET #3

THE BEST OF VIRGIL FINLAY = $2.00 - This thirty-six page book reprints on heavy paper some of the very finest illustrations this giant of fantasy illustration ever did. Each page is a classic example of the fine line and stipple work which made him famous. Page after page of warriors, demons and science fiction drawn in excruciatingly fine detail. What a way showed what sensor of wonder is really all about.

FANDOM MARKETPLACE #3 = $.25 - Thirty-two page illustrated SPCA catalog which contains a rare black & white Al Williamson strip from KERIE TALES #1 (1959) and a cover by Bill Black.

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8½ x 11 on heavy slick paper.

CONAN = 50¢ - Cover print by Don Newton, 8½ x 11.

THE COLLECTOR #14 = 75¢ - Articles by Dwight Decker and Duffy Vohland, art by Hanley and Pantuccio.

THE COLLECTOR #19 = 85¢ - Fantastic cover by Pantuccio and beautiful centerspread by Newton, not to mention some nice work by Jim Jones and Robert Kline.

THE COLLECTOR #26 = $1.25 - Color wraparound cover by Steve Ditko, six page MR. A strip by Ditko, color centerspread by John Pantuchio, TARZAN portfolio by Don Newton, Steve Fabian and Joe Kubert. C.C. Beck interview, Ken Lantern-Green Arrow, a look at the '71 Worldcon, columns by Evanier, Isabella, etc.

CYCLOPS = 75¢ - full color cover print by RICHARD CORBEN, 8½ x 11.

1973 OVERSTREET "COMIC BOOK PRICE GUIDE" = $6.00 - 400 pages!! All comic books from 1933 to present are listed along with their current market value. Over 500 cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. A MUST for collectors!

NEW

DR. STRANGE = 75¢ - Full color cover print by John Adkins Richardson, 8½ x 11.

THE EYE #1, 2 = 75¢ each - Adventure strips by Billo White, primarily featuring his super-hero The Eye!

EC PORTFOLIO TWO = $20.00 - Full color front and back covers by Frazetta: Six 8½ x 11 strips printed in black and white directly from the original art as well as three classic covers, and all printed from the original art! Large 12 x 16 inch size. Truly beautiful.

EC HORROR LIBRARY = $20.00 - Hardcover book, 10 x 14, which reprints from the original art and in FULL COLOR no less than 25 classic EC tales. Science fiction, horror and shock suspenstories by all the greats: Frazetta, Ingels, Williamson, Wood, Davis, Crandall, Feldstein and more as well as a previously unpublished EC science fiction story by Angelo Torres!

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Pantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his art.

FANTASTIC FANZINE SPECIAL #2 = $2.00 - A very long and indepth interview with John Adkins Richardson, articles and photos covering the many different activities at the 1971 New York Con, interview with Phil Seuling, article on our old friend the Post Office, EC's Bill Gaines Strend as well as art by Wrightson, Kline, Cockrum, Steranko, Smith, Purcell and more.

FANDOM ANNUAL #1 = $2.50 - Pantuchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH comics, Nedor Comics, etc., with many art reproductions. Also article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Pantuchio as well as one with Joe Kubert. The complete SAVAGE KNIGHT story by Al Williamson (59 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

FANDOM ANNUAL #3 = $4.00 - A 200 page blockbuster! Strips by Frazetta, Williamson, Joe Kubert (TOR), Crandall (The Ray), Basil Wolverton's 30 page spread on EC including Wally Wood SF covers and an indepth article by Rich Hauser. Also, articles on STAR TREK, The Lone Ranger, Flash Gordon, Underground Comix and more. Interviews with Hal Foster and Gary Trudeau (DOONESBURY). There's also spreads on serials, stills from JASON AND THE ARGONAUTS, comic covers from the cream of the Golden Age, 12 installments of THE WILLIAMSON COLLECTOR and quite a few strips by Williamson, Frazetta and others.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8½ x 11.

FANDOM'S AGENT #4 = $1.00 - very early fanzine. King Kong cover.

FIGHTING MEN OF COMICS SPECIAL EDITION #1 = $3.75 - Reprints from out of print early issues of FIGHTING HERO COMICS.

FUNNYWORLD #14 = $1.50 - Long article on the filming of the PRIZE THE CAT film including a still on the cover in color. Also included is a Fantastic 8 page full color strip by Richard Corben, plus many other articles.

FLASH GORDON, INTO THE WATER WORLD OF MONGO = $13.00 - 144 pages of Alex Raymond's Flash Gordon, a complete story from 1936 through 1938, top notch reproduction in a beautiful hardcover book, 9 x 12. Over 2½ years of classic Raymond!

GOLDEN FUNNIES #1-16 = 50¢ @ - Tabloid size newspaper which reprints some of the finest Golden Age strips such as Buck Rogers, Superman, Tailspin Tommy, Don Dixon, Little Nemo, Dick Tracy, Mandrake and others.

FLASHBACK 2 = $2.00 - A reprint of the complete HUMAN TORCH #5 from 1941--the famous Torch/Namor battle issue that sells for over $50.00!!

FRAZETTA, WILLIAMSON, WOOD, CRANDALL ART FOLIO = $2.25 - This is by far the best publication of its kind. Quality reproduction on quality paper.

Ye Olde Fanzine Shop

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions from the Golden Age.

KIRBY UNLEASHED = $4.00 - Big 11 x 14 volume has full color wrap-around cover by Kirby as well as four color interior pages. Features fine examples of Jack Kirby art, some never before seen, from the 30's to the 70's. A wide cross section of his work includes newspaper strips he did under various names, covers for BLACK MAGIC as well as a gallery of drawings of his more familiar characters, including a rejected cover for THOR and an unused THOR interior page. It's Kirby such as you've never seen him.

MONSTER TIMES #1 = $2.00, #2 = $2.00 (STAR TREK), #3,4,5,6 = $1.00 @ #10 (EC issue) = $1.50, 11,12,13,14,15 = $1.00 @ This is a tabloid newspaper containing articles and art in all areas of monster and comic lore with good movie coverage as well.

MOVIE & SERIAL POSTERS = $1.00 each or two for $1.50 - 16 x 20, THE LONE RANGER AND TONTO and also THE CRIMSON GHOST.

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover,etc.

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 x 12 full color print of the Frank Frazetta BUCK ROGERS cover of FAMOUS FUNNIES #214.

REALITY #2 = $2.00 - Gorgeous full color front cover by Larry Todd of two alien gladiator monsters; color back cover by Kaluta; two unpublished WEB OF MYSTERY strips, one by Kaluta (7 pages) and the other an SF strip by Bruce Jones (7 pages); 4 more pages by Kaluta; 2 page strip by Todd; pages by Wrightson and Reed Crandall; article by Strnad on Fandom writing, and a beautiful, two-spread by Frank Brunner of a man fighting a giant octopus!

STAR TREK STILLS = $5.00 - Set of six different 8 x 10 glossy stills. Excellent photos of Kirk, Spock, McCoy, and Uhura. Scenes include portrait shots and a great scene of three of them in the transporter room.

STERANKO'S HISTORY OF COMICS Vol. #1 = $3.00 and Vol. #2 = $5.00 - Both volumes have color wraparound covers by Jim Steranko and the books are exactly as the title describes them, beginning with Pulps and newspaper strips and going headlong into a detailed analysis of the Golden Age heroes.

STAR STUDDED COMICS #6 = 80¢ - D. Bruce Berry art; very early fanzine.

TARZAN = $1.25 - Full color poster by Don Newton, 11 x 17.

VOICE OF COMICDOM #17 = $1.00 - Features the very best black and white strip that Richard Corben has done! The story concerns Rowlf, a half man-half dog product of a spell gone awry, and his violent adventures. A 21 page strip! Color covers by Corben as well. Full 8½ x 11 fanzine size.

MASQUERADER #6 = $1.25 - Very early fanzine (want to see a picture of Len Wein when he was about 14 years old?)

ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - 2 color, 8 x 11, slick paper.

ROCKETS BLAST SPECIAL #1 = 65¢ (Timely era), #2 = 75¢, #3 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel family by Robert Kline and a drawing of Captain Marvel by C.C. Beck, exclusively here!)

SMASH #1 = $4.00 - Original strips by Frank Brunner, Elias Chacon, Buckler, Jones, Barr, Kaluta, Sutton and others. Drawings by Wrightson and Morrow. Beautiful FULL COLOR wraparound cover by Ken Barr!

TARZAN OF THE APES BY BURNE HOGARTH = $10.00 - Hardcover book, 160 pages, 8½ x 11, 120 pages in FULL COLOR! Hogarth's classic art illustrating the exciting origin of Tarzan and of the years when he was raised by the Great Apes. Stunningly vivid color and fine art!

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic Hawkgirl, Thor, Solomon Grundy, Dweller..? This is also SF - Front and back cover by Don Newton (Front in color); EC war comics article by Tom Fagan, seven page article on serial and movie cliffhangers.

GOLDEN AGE #3 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Dyzor The Prehistoric Man" strip by Jim Chase, and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Newton, fantastic six page Richard Corben portfolio "THE WORLD OF CONAN", in depth interview with John Adkins Richardson, "Mneno, Son Of Little Nemo, In Nightmare" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, ROCKETMAN serial article by Earl Blair, more art by Newton, Mooney, Richardson, etc.

WRIGHTSON COVER PRINT OF "IT" = 75¢ - Full color from RBCC #86, 8½ x 11.

WEIRD SCIENCE #15 = $1.25 - Exact reprint of this original EC comic lacks only the ads. In color and contains these four SF stories: "The Martians!" by Wally Wood, "Captivity" by Al Williamson, "Miscalculation" by Kamen and "Bum Steer!" by Joe Orlando. Cover by Wally Wood.

AIR FIGHTERS COMICS #2 = $2.00 - Complete reprint of an entire Golden Age comic. Cover in color, interior black & white. The comic that introduced Airboy, Skywolf, Iron Ace, Black Angel and The Flying Dutchman.

THE SENSUOUS FRAZETTA = $2.00 - A portfolio of Frank Frazetta's sexiest renderings of women. Some are full page and many are double page poster size. These are finished drawings. No from the start of the following chapter showing the escape, also the Optical (From Chapter One) of leading players, title card, Chapter One card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete Chapter One chapter synopsis, opening start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color fronts and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, ZORRO'S FIGHTING LEGION, RED RYDER, SPY SMASHER, CAPTAIN AMERICA, DRUMS OF FU MANCHU.

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8½ x 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chap-

THE COLLECTOR #27 = $1.50 - Sixty pages of fine material starting off with a full color wraparound cover by Robert Kline of John Carter and Dejah Thoris fighting Tharks. There is also an Edgar Rice Burroughs article written by Bill Cantey and illustrated with many drawings by people like Ken Barr, Don Newton, Joe Sinnott and some especially beautiful ones by Steve Fabian! There is a long strip by John Severin and a drawing of Captain Marvel by C.C. Beck, exclusively here!)

LONG TOM'S AMERICANA COMIX = $4.25 - This large 12¾" x 17¾" book reprints four classic Golden Age comic strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!

JACK KIRBY'S GODS POSTERS = $3.25 per set - Each one of these 11¾ x 17¾ posters is reproduced in full color from the original water color paintings by Jack Kirby of the Gods "Heimdall", "Sigurd", "Baldaur", and "Monir". Printed on quality paper, they are offered at a price so low no Kirby fan can afford to miss them. These posters are now out of print from the publisher so there is only a limited supply left. Shipped flat in a special Kirby illustrated envelope reinforced with cardboard. Add $1.00 for first class.

Ye Olde Fanzine Shop

On the ADULT COMICS,
if you desire first
class mailing add
25¢ per copy.

THE SPIRIT #1 = 75¢ - Just published, it features four Spirit adventures from 1946 reproduced from the original art. But the real toppers are the color wrap-around covers by Will Eisner, totally new (and great) and four new one page Spirit strips by Eisner which is some of his finest work.

ADULT COMIC

ANOMALY #4 = 75¢ - Jan Strnad's ANOMALY is back! It features two beautiful color covers by Rich Corben, a three page strip by Corben as well as a fantastic thirteen page air brush strip by him. But that's not all. There's also a brand new sixteen page strip by Bob Kline as well as an inside front & back covers by him.

ADULT COMIC

FANTAGOR #3 = $1.00 - Completely in full fantastic color! Nineteen pages by Corben, a nine page horror strip by Herb Arnold, tremendous front cover by Corben, back cover by Corben/Bode' and more. Brilliant use of color!

FANTAGOR #4 = $1.00 - Again, it's completely in full color. There's a ten page science fiction strip by Corben as well as a seven page sword and sorcery strip by him. Rich also does the front cover and inside front and inside back covers. These strips have some really incredible and imaginative uses of color! Also SF & fantasy strips by Tim Boxell, Myron Holman (very good) and Dresser.

ADULT COMIC

FEVER DREAMS #1 = 75¢ - Color front cover by Rich Corben and color back cover by Adkins Richardson. A sixteen page sword & sorcery strip by Richardson and a sixteen page SF strip by Corben, both written by Jan Strnad.

ADULT COMIC

WEIRD FANTASIES #1 = 75¢ - Full color throughout. EC science fiction and horror type stories by Rich Corben, Al Dewitt, Landon Chesney and Nicola Cuti. Inside front cover is an excellent SF scene by Jesse Santos.

EC LIVES! = $5.00 - Nine-two page magazine nearly entirely devoted to EC: reprints seven classic stories and has interviews with many of the old EC artists and writers discussing EC and all the personalities who made EC what it was. There's an excellent article by Bhob Stewart about EC ON FILM as well as a brand new beautiful cover by Wally Wood done especially for this volume!

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover repros, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc. as well as a two page interview with Kirby the like of which you'll never see in FOOM!

MARVEL TIMES #2 = $1.00 - Lengthy article on Jim Starlin, also Bernl Wrightson and Stan Lee articles. Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #183 printed from the original and KULL #3 cover from Bark & white proof. Plus more!

SENSE OF WONDER #12 = $1.00 - Article on Stanley Pitt by John Ryan with fine art reprints from strips such as his Tarman and Sally Forth; essay on Will Eisner article with reprints from "Hawks of the Seas", "Yarko" and the "Spirit" including a repro from a rare 1952 SPIRIT section done by Wally Wood (beautiful SF scene); art by Newton, Jurkiewicz, Nuckler and more including an article on Jack Kirby.

HERITAGE #1a = $3.50 - Color cover of Flash Gordon by Alex Raymond, back cover of Buster Crabbe by Frazetta, an interview with Crabbe; very very fine SMASH GORDON strip by Frank Brunner; excellent FLASH GORDON strip by Mike Kaluta; very nice strip by Jeff Jones; portfolios by Greg Morrow and Kenneth Smith; also nice Alex Raymond FLASH Gordon theme by Reed Crandall, etc. A 64 page extravaganza!

HERITAGE #1b = $5.00 - Color cover of Flash Gordon and company by Al Williamson and Greg Morrow (very detailed); back cover by Wally Wood; very fine three page FLASH GORDON strip by Reed Crandall; five pages of incredible full page illustrations by Neal Adams; strips by Bruce Jones, Carlos Garzon and Esteban Maroto; an excellent three page portfolio of Flash Gordon by Stanley Pitt; other portfolios by Mike Royer and Al Williamson as well as a number of very fine individual pin-ups by Bernl Wrightson, Reed Crandall, George Evans and Roy Krenkel as well as an eleven page article on the evolution of the Flash Gordon strip written by Jerry Weist.

GRIM WIT #1 = 75¢ - Richard Corben art from cover to cover! Thirty-six pages of all new material including a color cover, a 25 page strip called "The Beast Of Wolfton" and a 7 page sword and sorcery strip starring Corben's own Razar the unhero. There's some truly powerful work in here varying from Corben's inimitable line style to his incredible air brush drawings.

ADULT COMIC

TALES FROM THE CRYPT #46 = $1.25 - Exact reprint of this original EC comic only lacks the ads. In color and contains these four stories: "Iron Reflection" by Jack Davis, the classic "Blind Alleys" by George Evans, "Success Story" by Joe Orlando and "Taster Up!" by Graham Ingels. This is truly a fine issue of EC horror.

SERIAL PICTORIAL = $1.25 per volume or all 8 for $8.50. Each volume consists of 15 full size 8 x 10 stills and one half page still printed on heavy stock. Vol. 1 "CAPT. MARVEL", Vol. 2 "MARVEL MARVEL", Vol. 3 "DARKEST AFRICA", Vol. 4 "SPY SMASHER", Vol. 5 "DRUMS OF FU MANCHU", Vol. 6 "ZORRO'S FIGHTING LEGION", Vol. 7 "DEFENSE AGENTS" & Vol. 8 "ROY BACROFT, REPUBLIC'S GREATEST VILLAIN".

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - 8½ x 11, color

STERANKO'S COMIXSCENE #1 = $2.00 - Special Doc Savage issue features centerspread of interpretations of the man of bronze by such artists as Mike Kaluta, Steranko, Colon and Adkins (all new illustrations); article on Doc Savage including pulp cover and art repros; full tabloid size illustrations by Steranko of the Shadow and of Thongor of Lemuria; also news, reviews, articles, advance cover repros, etc. Steranko is once more on the move!

STERANKO'S COMIXSCENE #2 = $1.50 - Special Captain Marvel issue. Features a spread on C.C. Beck including pictures of him with the old Fawcett staff as well as of him today; the drawing of "Ship Van Marvel" that landed Beck his job doing the revival; Spider article by Robert Weinberg; three page article on Krupp Comix; news and advance cover repros from Marvel & DC plus centerspread by Steranko.

STERANKO'S COMIXSCENE #3 = $1.25 - Special comics issue. Covers the history of horror comics up to and including the undergrounds. Included are comments on the scene by Richard Corben. Centerspread is a comic strip by Jim Steranko told without word balloons. Also usual news and advance cover repros from the major companies.

STERANKO'S COMIXSCENE #4 = $1.25 - This issue features Steranko's excellent anti-drug strip "The Block"!! Also the usual pages of news and advance cover repros from the major comic companies.

STERANKO'S COMIXSCENE #5 = $2.00 - Special double size issue on the sword and sorcery theme packed with great art from pages of barbaric splendor-stories, pin-ups, articles, features and facts about swordplay, swashbuckling and savagery in comics, films and pulps. A plentitude of the most sensational artwork, done by a host of top professionals (such as Williamson & Adams) exclusively for COMIXSCENE.

STERANKO'S COMIXSCENE #6 = $1.00

MR. A -BY STEVE DITKO = 75¢ - This fansine features four complete strips of MR. A by Ditko, the strips totalling almost 40 pages, plus color cover and color centerspread as well. It's Ditko at his best!

FRANK FRAZETTA SPECIAL (CAPTAIN CROMOR PRESENTS #38 & 39, double issue) $1.25 - Sixty-four page issue featuring various strips by Frazetta including several White Indian strips and some of the finest artwork in Frazetta history.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from SPICY ADV. #2), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from PLANET #7), the Vixen, the Claw, and a little known classic Dr. Drew story printed from the original art! Square binding.

GRAPHIC STORY MAGAZINE #15 = $1.25 - Marvelous full color issue features cartoonist Gahan Wilson, as well as a twelve page interview with him which is illustrated with many of Wilson's cartoons. The balance of the issue is comprised of a long interview with one time comic artist now science fiction writer Harry Harrison. It is illustrated with many examples of Harrison's comic art including ones he did for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very long and very good issue!

THE TABLOID SPIRIT = $3.25 - This is an 11" x 16", five page brand new Spirit strip written and drawn by Will Eisner. It is in FULL COLOR, the coloration by Eisner as well. It is printed on heavy stock, one side only, with a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. $1.00 extra for first class mail.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the whole Marvel family together and starring in individual stories. Also special section on "How To Draw The Shazam Family" as well as behind the scenes at the C.C. Beck, a diorama featuring Captain Marvel, a double-page pin-up poster and more.

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with two exceptions. We will not be doing any SFCA publications, nor any item that is free. CRITIQUE offers a readership of two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 9875 S.W. 212 Street, Miami, Florida 33157

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

G.B. LOVE / EDITOR

WONDERWORLD, THE GRAPHIC STORY WORLD #9 - 75¢ - 44 pages - 4/$3.00 - Published quarterly by Richard Kyle, P.O. Box 16168, Long Beach, California 90806

This was formerly known as GRAPHIC STORY WORLD but due to a slightly changing format (and the addition of a companion magazine titled GRAPHIC STORY QUARTERLY) the title has been changed. The main format change entails that WONDERWORLD will center more on graphic stories and smaller articles while GRAPHIC STORY QUARTERLY will concentrate on the more full blown features with less emphasis on complete graphic stories in the magazine.

The first article is a short one page spotlight on four of the people who helped make up this issue of WONDERWORLD, those people being Michael Greg (a Belgian artist), Hermann Huppen (another Belgian artist), Russ Manning (who needs no introduction) and D. Bruce Berry (who has long been active illustrating in fandom). The main feature this issue is a Bernard Prince story, "The Victims", which is an eight page strip by Hermann Huppen and Michael Greg which is reprinted in its entirety and adapted into english by D. Bruce Berry. The story itself is just a cops and robbers adventure about some hoods who take over Bernard's boat in the mid atlantic. It's an interesting story but nothing great. The art is quite good, being very stylized and nicely detailed. This is followed by a two page article on "Dell To The Rescue" by Russ Manning. It covers Dell in the 1950's and discusses why it was successful without the horror, etc, that infused most other comics then, and how Dell's existence helped keep the market afloat after the horror crash and comics code introduction. "The Marvel Age of ERB" merely prints three dailies from a proposed David Innes of Pellucidar strip by Roy Thomas and Ross Andru that the syndicates didn't pick up. The art by Andru and Esposito is incredibly bad and fandom was spared when this strip was rejected. There follows the five page second installment of "Penn and Chris" by Dan Spiegle. It's a mystery story of the sea in the Treasure Island tradition about a ship which ran aground off New England and some scoundrels who lure the ships on to the rocks for salvage rights. The story is simple and unembellished due to its being told strictly with dialogue, no captions added to give depth or atmosphere to it. The art is very good and very atmospheric, though, some of the best Spiegle has ever done, making this strip a very worthwhile feature. "The Wonderworld Forum" is a general discussion of different things in comics, past and present, discussing everything from the changing Batman and comics imagery to Bill Everett and what made him great. Very stimulating reading. "Clay Geerdes' COMIX WORLD" covers Richard Corben, analyzing his style and approach. The article is good and is largely intelligent and coherent except that it got off on the wrong foot by saying that there isn't as much gore in the undergrounds as there was in the EC's. C'mon man, you know as well as I do there are particular issues of undergrounds (i.e. THRILLING MURDER) that have had more gore in one issue than EC had in all 250 plus! "Lucca 8" is a report on a major comicon in Italy which is attended by all major European artists as well as a few americans (like Gil Kane and Al Williamson). The article is short and mostly discusses who was there and who won what. The balance of the issue is comprised of a two page letters column, book reviews and news about both comics and fanzines. WONDERWORLD also features many ads for foreign hardcover books devoted to comic art as they stock them in wide varieties, being generally the only american outlet for many of the fine European comic art books.

This zine is a very slick and professional publication, and in many cases is the only zine even attempting many of the things it accomplishes.

RATING 10 / JAMES VAN HISE

ALL-TIME ALL-TIME - 50¢ - 28 pages - Gary Ricker, publisher, 1334 S. Wesley Ave., Berwyn, Ill. 60402

This is a unique and singular event to come upon fandom; what could well be described as a twenty-eight page art and article zine, printed on heavy stock paper by a virtually "unknown" fan publisher can best be described in terms of being the first king size ego trip ever to be written down and printed on paper.

Gary Ricker, who is the editor, publisher, writer and artist for ALL-TIME ALL-TIME does a superb job of handling this first issue all by his lonesome. From beginning to end, the issue features humor and prose accompanied by some rather striking artwork by the talented Mr. Ricker.

Beginning with an editorial, "Easy Ricker", he explains the reasons for publishing this fanzine, and gives you a quick look and easy taste of the humorous and personalized approach to journalism he employs throughout the magazine. Directly across from this editorial is some artwork by Gary Ricker of himself holding a giant paint brush (if this isn't ego-mania, I don't know what is).

Featured within the pages of this issue are several other comical satires about Mr. Ricker's life as witnessed in "Foxy Gleason: A Marriage Annulled" about sex in the comics; a story about the terrible troubles he had experienced with printers in putting out this issue are described in "On Printers", once again written and illustrated by Gary Ricker. On a more serious note, a commentary on "SHAZAM" which deals with the actual reasons for the recent revival of the Big Red Cheese in his own magazine after thirty years. These, along with a nine page short story entitled "Center Panle", wrap up the first issue of ALL-TIME ALL-TIME. The artwork depicted on the covers; a black and white drawing of Captain Marvel by Jules Feifer, and a back cover of Gary Ricker by Jim Engel add a great deal to the overall characteristics of this fanzine.

Included as an extra bonus thus issue is a centerspread of "Feifer's Fables" featuring Captain Marvel by Jules Feifer and a free poster of Raquel Welch in her title role from the movie "The Kansas City Bomber".

RATING 8 / ORLANDO FALCON

UNCLE BARNEY'S COMIX #4 - 15¢ - 10 pages - Published by William Barry, 6051 Scenic Avenue, Hollywood, California 90068

This is a sort of a mini-zine. As far as I can see, this zine is very deeply into cartoons and animation.

Contents include an interview with Carl Bell, professional animator, some strips, and a few odds and ends.

The interview with Carl Bell is surprisingly interesting. He's done work on Mr. Magoo, Beany & Cecil, Tom & Jerry, The Grinch That Stole Christmas, Horton Hears A Who, Curiosity Shop, Sesame Street, and many other things. Most recently, he's doing a Thanksgiving special with Johnny Hart's "BC" called "The First Thanksgiving". In the interview, Carl Bell talks much about the behind the scenes aspect of animation.

There are two strips in UNCLE BARNEY'S COMIX. They are "The Ghost Hunter" and "Michael Brand". The strips appear to be rather good, but unfortunately they are continued features and only two pages of each story is presented at a time, so it's hard to really tell.

"Gallery Showcase", featuring a two-pager called "Professor Popkin & Andy The Android" by Tom Browne proves very interesting. Even though the artwork is somewhat sketchy, it accompanies the story quite well. It's fun.

The odds & ends I mentioned earlier include mainly an abundance of scoops concerning cartoons of every kind, such as Ralph ["Fritz The Cat"] Bakshi, along with Albert S. Ruddy, is going to produce four features, both animated and live. The first will be the previously announced "Coon Skin", a full length black animated film for Paramount release.

Uncle Barbey's Comix is entirely type-set and very professionally laid out. One thing they should do though is raise the price a bit and make the book look bigger. Anyway, this is a good deal at 15¢.

RATING 7 / MARK BURBEY

THE ALIEN CRITIC #5 - $1.00 - 68 pages, 5 1/2 x 8 1/2 - Published by Richard Geis, Box 11408, Portland, Oregon 97211

This is a high quality science fiction zine engineered almost solely by Richard Geis. Rich reviews all the books covered (all nine, including the massive volume AGAIN DANGEROUS VISIONS) and does some mini-reviews of SF and fantasy television fare that cropped up over the past several months. There's a good interview with Fritz Leiber and a very involved, informative and fascinating article by James Blish about dreams and their treatment in literature titled "The Literary Dreamers". There are also letters printed of varying length and interest from Harlan Ellison, Robert Bloch, David Gerrold and numerous others. Rich also gets off into speculative tangents such as "Sex, Orgasms & Technology or *Gasp* Darling You Pushed The Wrong Button *Pant-Pant*" which is a straightforward and candid little article on the possible future of sex in view of the effective marvels currently being produced by our technological society and how it could eventually mark the birth of another cultural phenomenon...mechanized sex. Geis even treads uncertainly into comic book fandom with a probing review of SPACE FANTASIES #1. Also, again not allowing itself to be pinned down merely to science fiction fandom, there's an article by Don Markstein on cartoons, how Chuck Jones is a great director of them, and about the "obvious" homosexual symbolism in Bugs Bunny cartoons! There's just all kinds of things in here, including numerous very good illustrations by Tim Kirk occupying the front and back covers as well as many choice interior spots. The issue winds up with a fascinating article titled "Irvin Binkin Meets H.P. Lovecraft" by Jack Chalker. This recounts how a book dealer in Brooklyn came by the H.P. Lovecraft collection of Jack Grill, a collection which dwarfs that of August Derleth and Brown University combined. To anyone like me who is wild about books and Lovecraft, it is one of the most engrossing accounts you'll ever read. After reading it I could only mutter "marvelous" and "fantastic" while shooting a letter off to Jack Chalker.

This zine is one of the most thoroughly enjoyable and enlightening publications I've read in a long time. A zine by and featuring people who know how to write, for god's sake!!

RATING 10 / JAMES VAN HISE

WEIRD SCIENCE #15 - $1.00 + 25¢ postage - 36 pages, 7 x 10 - Published by East Coast Comix, Inc., P.O. Box 1290, Great Neck, New York 11023 [Available from the SFCA for $1.25]

This is the second in the series of full color EC reprints published by Ron Barlow and Bruce Hershenson It features a Wally Wood cover and one story each by Wood, Kamen, Williamson and Orlando. It's an excellent SF issue to begin with and what makes it an especially good choice is that none of the stories contained in here have been reprinted before.

The inside front cover contains a profile of Joe Orlando. At first glance this appears to be just a reprint of Orlando's old EC profile, but actually it's an updated biography of Orlando's work in comics.

The front cover itself loses a great deal of detail in reproduction due to the blacks running together in many spots, but Bruce Hershenson assures me that this will be rectified in the next printing as it was merely a printer's error.

The reproduction on the stories themselves is slightly better than in CRYPT OF TERROR (the previous reprint). The only real shortcomings are that a great deal of the very fine craftint work Williamson did on the story "Captivity" has dried up on the original art after twenty years, thereby giving those aspects of the story a washed out look, but this is a problem which had to be accepted as unsurmountable.

The dimensions of the art and the comic are still smaller than the original and Bruce says that the size of the art cannot be increased so long as they use the overall reduced dimensions of the comic itself. So why not make the whole comic bigger to accomadate the proper sized interior art? I think it would help considerably and make the reprints an even more handsome package.

RATING 9 / JAMES VAN HISE

INFINITY #5 - $3.50 - 52 pages plus free color insert - Published by Gary Berman, 197-50F Peck Avenue, Flushing, New York 11365

INFINITY has sprouted from an amateur crud-zine into a professional looking, quality magazine. For some reason, several of my fan friends have a negative attitude concerning INFINITY. Maybe their feelings can be attributed to the rather high price. Some people feel that too high a price ruins the quality of a zine, no matter how good its material is. But I feel that if I enjoy a zine, that it's worth the extra dollar or two because I know that I'm buying a book that I can save and read time and time again and still enjoy it. Granted, I wouldn't pay $10 for INFINITY but I certainly don't mind paying $3.50 for a zine that's professionally layed out and typesetted, with quality artwork and articles, and full color covers. I see no reason whatsoever to put down INFINITY.

This issue comes with three (3) unpublished color paintings by Larry Todd, Mike Kaluta and Berni Wrightson (yay, Berni!). The front cover is a full color sci-fi painting by Larry Todd. Although the people in the painting are nice, the best aspect of it is it's background, really nice. The back cover is a full color immitation of a 1930's pulp magazine cover. I'm not sure if this painting is a direct swipe from a pulp cover or if it's his own concoction. I suspect the latter. Either way, it's truly something different and unique. The Berni Wrightson painting, unfortunately, didn't meet up with my expectations. Berni had to have done this around 1967 or 1968. It depicts a rock & roll group comprised of ghoulish musicians called The Cryptics. This painting, by the way, was included as an insert.

The first actual feature, aside from the contents page, editorial and such, is a four page portfolio of watercolors by Esteban Maroto. I never did like his work very much, but I suspect these paintings look much nicer in color. I think his work is decorative, though.

The best feature in the book is the interview with Richard Corben by Jan Strnad. This is definitely the best fan interview I've ever read. I enjoy reading other people's opinions and views on things. I like to discover that I have many of the same views as the person being interviewed, as well as discovering that some of our views differ, too. Corben seems to be truly a natural person with a straightforward and to-the-point personality. Aside from being a good person, Corben is a fantastic artist, which I'm sure you already know.

Next comes an interesting two-page strip by Mike Olshan and Frank Brunner. Brunner's artwork is at its usual excellence and Mike Olshan's script is an enjoyable parody about "Tarzan's Chicago Adventure", a modern tale of political intrigue and violence. It's an exaggeration of what's really the case in the country today, concerning the police and the government.

"The Man In The Middle" is a superb piece of fan fiction by Jan Strnad. It shows a great amount of imagination and creativity and its wording is nothing less than perfect.

"Eyefull, Notebook Pages By Larry S. Todd" is simply wonderful. I loved it. I love the undergrounds and I love Larry Todd's artwork. There are a million neat things to be found throughout this four-page portfolio of magnificent wonderment. There are plenty of great space scenes with spaceships and planets and such; pics of Doctor Atomic (good ole Doc), nude women (I love 'em) and all other kinds of neat things.One especially neat thing was the original first sketch of Kenzor from "Broken Sparrow" (published by Skywald) had him looking rather mean in contrast to the much"cuter" Kenzor that was in the strip.

The Creation Con report was good in spots and dull in spots. There are some interesting and enjoyable drawings and photos included along with it.

The Warp article, "The Rise and Fall Of Warp", is a very interesting account of how Warp came to be, how it got to broadway, and why it didn't last. The article is expertly written by Doug Murray. There are also several unpublished pages of costume designs by Neal Adams that are really nice.

Aside from these impressive features, there are full page drawings by Gray Morrow, Larry Todd, Al Williamson, Vaughn Bode', etc., as well as superb spot drawings by Bruce Jones, Randy Yeates, Al Weiss, Rich Buckler, Rich Corben, and others.

RATING 9 / MARK BURBEY

FLOTSAM #3 (formerly THE FORBUSH GAZETTE) - 50¢ - 28 pages [plus two sample covers from THE FORBUSH GAZETTE] - 5 1/2 x 8 1/2 - Published by Marshall Lanz, 10411 Lindberg Avenue, Penn Hills, Penna. 115235

FLOTSAM is an attempt at a humor and article zine based upon the old golden age comic heroes and the recent Amicus horror film "Tales From the Crypt".

From the beginning, FLOTSAM establishes itself with "tales From the Script" by Marshall Lanz and Bill Schell, a not so funny takeoff on the EC horror magazine of similar name, this six page attempt at deadpan humor is more revolting than it is amusing and is a very good indication why, despite some of the "quality" work in THE FORBUSH GAZETTE, this fanzine folded back in 1966 after two issues.

Directly following "Tales From The Script" is one page of fake classified ads with the ever delightful humor of Marshall Lanz.

An article on "Heroic Adventures" by Joe Mott is perhaps the only thought provoking and worthwhile article

in the entire fanzine. "Heroic Adventures" concerns itself with an almost unknown line of comics published during the early 1940's by Honor House. The article is very detailed and possibly the only real thing worth reading in this publication.

A centerspread by the late Rocco (Rocke) Mastroserio, and both front and back covers by Lanz are the best pieces of illustration in this fanzine, that is to say the only decent pieces of art in this zine.

Following "Heroic Adventures" is a review column, "Violent Black Militants", by Bill Shelly and Marshall Lanz, which in reality is not a review column, but a column poking "fun" at already established publications. A letters column, and another spoof entitled "The Raw Expedition" wrap up this rather unimpressive issue.

Perhaps it would have been better had the FORBUSH GAZETTE remained in the Valhalla of fanzines, rather to have returned as such a "worthless" publication as Flotsam.

RATING 3 / ORLANDO FALCON

ESTEBAN MAROTO POSTER SET - $2.00 + 25¢ postage - Set of four, 11 x 14 1/2 - Published by Heritage, P.O. Box 721, Forest Park, Georgia 30050

These black and white prints are on good quality coated stock and are flawlessly reproduced. All are in the fantasy vein and are very meticulous and carefully illustrated.

Poster one is a drawing of a winged dragon crouching over the supine form of a beautiful, half-clad woman who is apparently unaware of her position.

Poster two is in the truest Conan tradition and features a barbarian warrior, broadsword in upraised hand, doing battle with a multi-headed, multi-tentacled monster that is threatening an unconscious maiden; the battle being apparently fought in some underground passage littered with the bones and debris of previous warriors and battles. Really beautiful!

Poster three is an SF scene of two warriors standing on the winding, twisting body of a flying serpent they are controlling, the serpent having two separate trunks joined a few feet from the head at one point, each body having one wing on the opposite side. It's a very bizarre looking creature. They are flying toward some weird looking castle in the background while overhead a small, futuristic looking spaceship skims past, the entire scene set on an alien world in which large moons dot the darkling sky.

Poster four is a night scene of a rotted, cloaked figure with a scythe (perhaps Death) leading a nude maiden on a horse through a misty landscape. In the background are the battlements of a castle and a glowing sphere shimmering in the darkness. A vulture is perched on the front of the saddle of the maiden's steed while overhead a lone bat flutters along.

These posters have never been published anywhere before, having been done especially for this. They are all beautiful, extremely detailed and of a highly polished quality. Esteban Maroto shows what fine comic art is really all about.

RATING 10 / JAMES VAN HISE

STYX #2 - $2.50 - 68 pages - Published by Joe Krolik, 409 Cordova Street, Winnipeg, Manitoba, Canada R3N 1A7

As you know, it's been quite awhile since STYX #1 came out. As you also probably know, Joe (Krolik) had been getting material for, and planning the publication of STYX #2, for quite a long time. But, it's finally here, and it presents quite an array of material; catering to the tastes of just about every kind of fan.

The front cover is a beautiful oil painting of Scheherazade. This rendering was originally done for the second issue of THIS IS LEGEND. A really fine job by Jeff Jones.

The first article is "The Howard Collector" by Glenn Lord. Glenn talks primarily about R.E. Howard's contributions to the pulps and about his own R.E. Howard collections that he himself edited. One particular aspect of this article is that it seems to start in the middle, rather than at the beginning. This is, nonetheless, informative.

Next comes an eight page strip by Donald McDonald called "No Escape". The art, although it's rather sketchy, remains to suit the story. Although the story continuity could be smoother, it is good.

There are three pieces of fan fiction in STYX #2. They are "Beautiful Of My Heart" by Kathryn Ahern, "Finch's Sunshine Revival" by Andris Taskans, and "The Club" by Daniel Shapiro. Rather than go into and describe each story individually, just let me say that all three of these stories are well written and interesting. Although I'm not really the biggest fan of fan fiction, I did appreciate these three stories.

The Captain Marvel centerspread by Don Newton is terrible. The Big Red Cheese looks like a truck driver, and the painting itself looks only half finished.

The E.C. cover portfolio containing 37 covers is really nice. It was reprinted from STYX #1 and I'm certainly glad that it was. I always love looking at these covers. The half-tone job is really a fine one indeed.

"Lost Novels Of The Pulp Era" by Robert Weinberg is truly a well done and informative article. Robert tells of many different authors and of many different characters, some that you may not have heard of before, in great detail. Robert Weinberg is undoubtedly the most qualified fan I know of when it comes to the subject of pulps.

Also in this issue are three nice full page drawings by John Kozac, a poetry section by Harold Whalley, and an interesting portfolio of old, nostalgic movie posters.

The back cover, as well as the contents page, are done by fan artist Clyde Caldwell. The back cover is a gorgeous full color drawing done in pastels. Some of the textures he achieves remind me faintly of those in George Barr's art. I think though that I myself have mentioned to Clyde before that he has to work on his women's faces. The face on the chick in this drawing is better than most of his other faces, but it could possibly look a little softer, a bit more feminine.

On the whole, I'd say that STYX #2 is one of the better zines I've seen lately.

RATING 8 / MARK BURBEY

MENOMONEE FALLS GAZETTE #86 - 35¢ per copy, 12/$4.50, 26/$9.00 - 24 pages, tabloid - Published weekly by Jerome Sinkovec, N85 W16505, Mary Court, Menomonee Falls, Wisconsin 53051

The MFG is perhaps the most valuable contribution to newspaper strip collectors in America, if not the world. Each issue of THE MENOMONEE FALLS GAZETTE features over 25 choice newspaper strips and reprints for the connoisseur to examine and hide away.

Each issue of MFG features a week of the following daily adventure strips in black and white: GARTH by Frank Bellamy, John Allard & Jim Edgar; JOHNNY HAZZARD by Frank Robbins; RIP KIRBY by John Prentiss and Fred Dichinson; BUZ SAWYER by Roy Crane & Hank Schelensker; SECRET AGENT CORRIGAN by Al Williamson; MODESTY BLAISE by Peter O'Donnell & Jim Holdaway; FLASH GORDON by Dan Barry & Bob Fujitani; AMBLER by Doug Wildey; STEVE CANYON by Milt Caniff; AIR HAWK AND THE FLYING DOCTORS by John Dickson; ON STAGE by Leonard Starr; MANDRAKE THE MAGICIAN by Lee Falk and Fred Fredericks; TARZAN (sunday) by Russ Manning; RICK O'SHAY by Stan Lyndey; DATELINE: DANGER by John Saunders & Alden McWilliams; THE PHANTOM by Lee Falk & Sy Barry, BKICK BRADFORD by Paul Norris; JAMES BOND by Horak, JEFF COBB by Pete Hoffman; JEFF HAWKE by SYDNEY JORDAN, BEN CASEY by Neal Adams; SUPERMAN (reprint) by Jerry Siegal, Joe Schuster & Jack Burnley; TARZAN by John Barry (reprint); and AIR HAWK by John Dixon and Hart Amos.

The best of these strips, though, are not quite the great plot masterpieces some make them out to be such as BEN CASEY, SECRET AGENT CORRIGAN, MODESTY BLAISE, TARZAN and the golden age SUPERMAN reprints.

Aside from the daily strips THE MENOMONEE FALLS GAZETTE also features some interest columns although they do not add up to the quality of the strips reprinted in MFG, and of course letter of comment on each issue.

Rather than go into a long critique on each individual strip, I heartily suggest that whether you're a newspaper strip fancier or just interested in some plain good art and reading, pick up a copy of the GAZETTE, it's well worth the 35¢@.

RATING 7 / ORLANDO FALCON

THE MENOMONEE FALLS GUARDIAN #6 - 35¢ each, 12/$4.50, 26/$9.00 - 16 pages tabloid, unbound - Published weekly by Street Enterprises, P.O. Box 255, Menomonee Falls, Wisc. 53051

This is the companion magazine to the GAZETTE and features only humorous and semi-serious strips. The strips it features are CONCHY, a daily about odd characters who live on a beach. I'd never encountered it before but it's a very enjoyable strip. Then there's TUMBLEWEEDS, a strip I've never been able to stand, about absurd cowboys and Indians. Ah, bet then comes BROOM-HILDA, both daily and sunday, which is the reason I took out a sub to THE GUARDIAN as BROOM-HILDA is one of the freshest and best executed strips being done today. Russell Myers is just a marvelous cartoonist, both in writing and drawing, who brings a touch of craft and originality to the humor strip that is just seldom seen in the otherwise dry comic page. At the New York Con, he put on a fantastic slide show of personally selected BROOM-HILDA strips and it was hilarious!! I never would have thought it possible for anyone to come up with that many genuinely funny jokes that were both perfectly clean and non-political! He's great. The strip is a real milestone. The way he plays with the sunday strip, experimenting with it, and how he always varies his backgrounds, never using the same one twice in a row, gives his strips marvelous ambience (unlike the rather drably illustrated B.C., to mention only one). The GUARDIAN also features POGO sunday and dailies, although the dailies are all reprints from the '50's due to Walt Kelly's illness. SALLY BANANAS is one of those strips that make you wonder why it was ever created as it's rather pointless and crude. Then there's B.C., which is usually enjoyable to read, if not to look at. There's the classic POPEYE by Segar (reprinted from 1933). BEETLE BAILEY, a strip which for some reason I've followed and enjoyed for many years. There's the original KRAZY KAT by Herriman. ALLEY OPP from 1949, dailies only. The dailies to JOE PALOOKA and MICKEY FINN, CAPTAIN EASY dailies from 1951, and ROMEO BROWN (which I believe is a British strip) by Peter O'Donnell & Jim Holdaway. All the strips, unless I've indicated that their sunday page is included, are just six dailies for the week each issue. Besides all the strips, the editors reprint an article written by Gary Brown on a visit that he, I and a couple other Miami area fans made to Morris Weiss's home here in Miami a couple years ago. Believe me, it was everything the article said it was and more!

THE GUARDIAN is a very fine effort indeed. Highly enjoyable.

RATING 9 / JAMES VAN HISE

THE LEGION OUTPOST - A REBUTTAL FROM ITS EDITOR - Available from Mike Flynn, 1354 Herschell Street, Bronx, New York 10461 for 60¢

Before you venture into this rebuttal, find your copy of RB&CC #102 and re-read Mark Burbey's review of THE LEGION OUTPOST #4 on page 16. All set?

Point: Burbey appears incapable of comprehending the concept--and desirability--of fanzines devoted largely to a single theme; in the OUTPOST's case, the Legion of Super-Heroes. The OUTPOST does not "drool" over the Legion. Did Biljo (BATMANIA) White "drool"? Further, Burbey ignored the non-Legion material in #4; only 27 of its 50 pages dealt with the Legion.

Point: Art. Unfortunately, Burbey's hero, Berni Wrightson, is not on the OUTPOST's staff. Burbey's cavalier dismissal of superior fan efforts was unjust and, indeed, vicious.

Point: The Mon-el/Shadow Lass (not Duo Damsel) cartoon...if Burbey had read OUTPOST #3--which was sent to "Critique" but failed, somehow, to be reviewed--its meaning would have been clear. And obviously appropriate. (EDITOR'S NOTE: WE RECEIVE FAR TOO MANY ZINES TO REVIEW EVERY LAST ONE, NOR DO WE TRY TO REVIEW EVERY ISSUE OF A CERTAIN ZINE, AS IN THE CASE OF THE LEGION OUTPOST).

Finally: A numerical rating should not reflect the patrician biases of the reviewer. Rather, it should indicate how successfully the editor's objectives were achieved (i.e., the quality of the writing, art, production and appearance, and its overall timeliness).

MELTING POT #5 - A REBUTTAL FROM ITS EDITOR - Available for 25¢ from Larry Mitchell, Box 533, Brooks, Alberta, Canada T0J 0J0

American fans have been profiled for years in RB&CC, so why can't Canadian fans be profiled in a Canadian fanzine? Nationalism works both ways, Jim. As for John Byrne's comment about getting DC or Marvel to adopt a Canadian super-hero", he was referring to a guest-appearance, not a series. A Canadian super-hero probably wouldn't sell at present since Canada isn't a super-power country like the US.

Which is why I disagree with Jim's statement that a super-hero's nationality is unimportant. Superman could not'live' anywhere but in a super power. He's an American symbol.

-- #9 --

SPY SMASHER

by JAMES VAN HISE

1) AMERICA BEWARE, 2) HUMAN TARGET, 3) IRON COFFIN, 4) STRATOSPHERE INVADERS, 5) DESCENDING DOOM, 6) THE INVISIBLE WITNESS, 7) SECRET WEAPON, 8) SEA RAIDERS, 9) HIGHWAY RACKETEERS, 10) 2700° FAHRENHEIT, 11) HERO'S DEATH, 12) V...-

On April 4, 1942, Republic Pictures released what many consider not only one of their finest efforts, but perhaps the best serial they produced. For all the lavishness of THE ADVENTURES OF CAPTAIN MARVEL, SPY SMASHER was a far more tightly produced serial, having more fights, more action, and a considerably faster paced plot than most any other serial (which is saying a lot).

The director of SPY SMASHER was William Witney, well known for the many serials he had directed with John English. This serial marked the termination of a seventeen serial association with John English, a team who had directed Republic's biggest serials up to that time, from THE LONE RANGER to ZORRO'S FIGHTING LEGION and CAPTAIN MARVEL. Witney proved himself more than able in the solo directorial role as he brought all his previous experience to the task of producing the finest serial ever. Each chapter had no less than two fights, each very skillfully staged by Witney and executed by Richmond's double, ace stuntman Dave Sharpe. The serial also contained perfectly matched split screen shots of Kane Richmond as he played Spy Smasher and his twin brother, Jack.

Kane Richmond was an excellent choice for the lead as he had more acting talent than most serial actors and his portrayal of twin brothers was quite convincing. By this time, Kane Richmond was not new to serials, having starred in THE LOST CITY (Krellberg, 1935) which also featured William Boyd, and had a small role in 1938's FLASH GORDON'S TRIP TO MARS. Following SPY SMASHER, Kane Richmond appeared in less memorable serials such as JUNGLE RAIDERS (Columbia, 1945) and BRICK BRADFORD (Columbia, 1947) as well as in the rediculous serial BRENDA STARR, REPORTER (Columbia, 1945). Richmond also starred as the Shadow in three absolutely atrocious films from Monogram in 1946. These films suffered only from terrible scripts, Richmond doing the best job he could under the circumstances. He also appeared in many other B-movies both before and after SPY SMASHER, an example being ACTION IN THE NORTH ATLANTIC in which he had a small role opposite Humphrey Bogart and Raymond Massey. Kane Richmond was a native of Minneapolis; born December 23, 1906, having died only recently in March, 1973. He was very interested in athletics and in 1923 tied the Northwest swimming record at 100 yards. In the same year

BELOW: MARGUERITE CHAPMAN AS EVE CORBY AND KANE RICHMOND AS SPY SMASHER IN A SPECIAL PUBLICITY STILL FOR THE SERIAL.

SPY SMASHER BOARDS THE BAT PLANE IN AN EFFORT TO PREVENT ITS ESCAPE IN CHAPTER FOUR.

he swam against Johnny Weissmuller in a Northwest meet, losing be a narrow margin. Having no particular interest in an academic career, he left school and took a job in the office of the Tiffany-Stahl Motion Picture Exchange in Minneapolis. There he worked as a booker for other motion picture exchanges. The company thought he could pep up their business on the west coast so he was sent to California. Soon he became the west coast representative for Columbia Pictures. Richmond then made an experimental motion picture debut in a short subject and he was so well received that he was starred in twelve of the "Leather Pushers" series of pictures. When he was still in Minneapolis, he joined a little theatre group purely for diversion. The leader of the group advised them to study the serial for lessons in suspense and timing as the serials, due to their economy of film footage, taught the basic principals of dramatic effect.

Guest starring with Kane Richmond were Marguerite Chapman, Sam Flint and Tristram Coffin. Marguerite Chapman didn't do much else after SPY SMASHER despite the pressbook hoopla about her having been discovered by Howard Hughes (yes, that Howard Hughes). Sam Flint was a supporting actor in a number of films and serials including FIGHTING DEVIL DOGS. Tristram Coffin appeared in many films and serials,usually as the heavy such as in SPY SMASHER, although Coffin did prove to be an effective lead when, with moustache and all (serial heroes seldom sported moustaches, cramped their style I guess) he starred in Republic's KING OF THE ROCKETMEN in 1949. He's appeared on many TV shows and starred in the series 26 MEN which concerned the Arizona Rangers.

The stuntman for Kane Richmond was Dave Sharpe. Sharpe had done some especially fine work even before SPY SMASHER as he had stunted and appeared in such fine serials as THE ADVENTURES OF CAPTAIN MARVEL and DAREDEVILS OF THE RED CIRCLE. But in SPY SMASHER he excelled in some of the most exciting fights ever filmed. Sharpe's agile moves, leaps and bounds made for some truly outstanding sequences. In chapter 8 he does a leap from the top story of a forty foot tower, into the back of a canvas topped truck. It's quite outstanding and tops off one of the serial's most memorable sequences.

Special effects for SPY SMASHER were by Howard Lydecker, another master of his profession. Lydecker, who has done special effects for more serials and films than can be adequately listed here, did one of his best jobs with the Bat plane which appeared and was destroyed all in the same chapter. The Bat plane resembled the Gyro-Sub of the Spy Smasher comic, but in the serial this ingenious device was used by the heavies. For the semblance of free-flight with the miniature (which only had a wing span of 30 inches) small vertal wires with an eyelet at the top were affixed to each wing at the center of gravity. Through these eyelets were strung the suspension guide wires which were also used to supply electric current to run the propeller motor. Gravity was utilized whenever possible for movement since a technicion could pull on the wires to achieve banks and dives for the simulated flight. On film, when the craft appeared in a level flight, it was actually going downhill, the camera having been turned to compensate and give the illusion of level flight. The model's abnormally high speed was compensated for by overcranking the camera four to five times normal filming speed. One thing which increased the realism of Lydecker's special effects was the fact that he used natural sunlight whenever possible as he had realized that studio lights just couldn't duplicate the effect of real sunlight. Other Lydecker effects in SPY SMASHER included the water tower replica and the munitions terminal holocaust.

The stirring victory oriented main title theme was the opening of the first movement of Beetoven's Fifth Symphony. This was adapted for the serial by Cy Feuer, Mort Glickman, and Raoul Kraushaar. The familiar first four notes underscored an animated "dot-dot-dot-dash", the Morse code symbol for "V" [for Victory] due to SPY SMASHER's war time theme.

The script, which involved Spy Smasher battling Nazi agents, was prepared between November 13 and December 1, 1941, just six days prior to the attack on Pearl Harbor and our entry into World War II. Unlike many films made during this period, the dated theme does not harm the viewing of the serial now any more than it harms CASABLANCA

The main villain in SPY SMASHER was "The Mask", played by Hans Schumm. The Mask was always seen aboard a submarine where he used a televiewer to contact his agents The odd thing was that he didn't always wear his mask when he spoke with his agents and even on the submarine he would talk to his assistant unmasked in one scene and later, when the same man came in to see him, he'd don his mask. But this is only a small inconsistency in an otherwise fine serial

THE STORY: It is night in German-dominated Paris. In the Gestapo headquarters, Spy Smasher, a free-lance intelligence agent, is carefully studying a sheaf of Nazi documents. Accidently he knocks his flashlight on the floor, alerting the guards. Before he can escape, Spy Smasher is over-powered by several storm troopers and hauled off to the dungeon. There he is questioned and beaten by S.S. Chief Ritter Lazar (Henry Zynda). When Colonel Von Kahr comes in, Lazar explains in a heavy German accent that they have captured Spy Smasher himself. Unable to get any information from Spy Smasher, Lazar orders Pierre Durand (Franco Corsaro) the French Provost Marshal, to assemble a firing squad. Reluctantly he does so, knowing the fate of his people hangs in the balance if he doesn't comply. Discovering that the file Spy Smasher had pilfered concerned the Nazi's plans to flood the United States with counterfeit money, Lazar plans to leave for America to warn the Mask, chief of espionage activities there. As he leaves he stops to watch Spy Smasher's execution. The firing squad fires, and amid bullets striking the wall, Spy Smasher collapses to the ground. Satisfied, Lazar departs. Durand and some others place Spy Smasher's body in a crate, and as they are doing so Durand leans over and speaks to the completely unharmed Spy Smasher. Durand explains that his firing squad had to use real bullets or Lazar would have noticed. What Lazar didn't notice was that none of the bullets actually struck Spy Smasher, all of them aimed at the wall around him. Spy Smasher remarks that he wishes they wouldn't have aimed so quite so close. Durand explains that plans have already been made to have Alan Armstrong [Spy Smasher's true identity] smuggled out of the country.

The scene switches to a train in America bound for Lakeside Junction. The porter notes the arrivel time to Lazar. Lazar takes out a cigarette and after finding his pockets empty goes over to a man reading a newspaper a requests a match. As the man begins to comply, Lazar sees the man's face, the man being Jack Armstrong (Kane Richmond), Alan Armstrong's twin brother. Lazar immediately believes this is facing the man he thought he had seen die and proceeds to attack him. Jack is startled but holds his own until they crash through the rear door to the observation platform of the speeding train. Jack is about to fall from the railing when Lazar on top of the train car comes Spy Smasher who slips to the rear platform and shoves Lazar off the train and to his death. Inside, Jack is thanking Spy Smasher for saving him when Alan takes off his mask and reveals who he is to his brother. Jack is quite surprised as he'd thought his brother had been shot down and killed in Europe. Alan explains that he used this as a ploy to secretly fight the Nazi's as Spy Smasher.

Reunited, they obtain a small plane and fly to the home of Admiral Corby (Sam Flint), the newly appointed commissioner of Naval intelligence as they surmise that this is where Lazar was headed. This proves correct as they see the Corby chauffeur being slugged as they fly over. Alan parachutes to the ground and chases off the thugs, recovering the briefcase they had attempted to steal, the case containing mine charts of Shark Bay. Helmetless and wearing a leather jacket over his costume, Alan is mistaken for Jack by Eve Corby (Marguerite Chapman), Jack's fiance, as well as by the Admiral. That evening, Jack and Alan patrol Shark Bay in a motorlaunch and give chase to another boat when they see it recovering buoys loaded with bogus currency which had been fired to the surface from Lazar's submarine. The trail leads to an old wharf where they find a twisted cigar wrapper dropped by one of the fleeing heavies. It bears the name of the Acme Cafe. When Alan investigates the restaurant, he sees a Mask agent slip through a secret panel in a phone booth. After calling Admiral Corby to send a raiding party, Alan slips through the panel, doffs his jackets, and descends into the basement as Spy Smasher. Alan gets the drop on them and handed with the counterfeit bills. He is planning to hold them until Admiral Corby arrives when the restaurant manager comes in and jumps Spy Smasher. A tremendous fight ensues. When the raiding party arrives upstairs, a waiter runs down to warn them and attacks Spy Smasher. The other two heavies escape down a tunnel on hand car. At the other end of the tunnel the heavies climb to freedom through a manhole. As they do so they throw a switch which blocks Spy Smasher's only exit from the tunnel. They throw another switch which sets off an electrical device which burns through a gasoline storage tank. Spy Smasher reaches the end of the tunnel just as the tank burns through. He attempts to flee back the way he came on the hand car. The gasoline ignites and races down the tunnel, spurring wall of flame which draws closer and closer until it apparently envelopes him completely!

Come chapter two and we see that Spy Smasher dives into the ore car behind the handcar. There he finds a box of hand grenades (which upon reinspection of chapter one you can see that they are shown to us, so it's not a cheat). He hurls one of the grenades into the fire which is smothered by the explosion. Meanwhile, Corby and his chief operative Jack, have confiscated the bogus bills in the basement room. Then arrives Drake (Tris Coffin) and Steve, two representatives of the Trans-Ocean Television News Corporation (which is in actuality a front organization for the Mask). They arrive to cover the event but are turned away, although before they leave they turn on the camera which they leave in the room. When the agents get back to their news truck, they contact the Mask and tell him to tune in his special wave length. The Mask then proceeds to observe and listen to Corby and Jack as they discuss the case, revealing that the money wrappers bear the name of Martinidad, a French island held by the Germans. Later, Spy Smasher flys to the island, following directions left for him by Pierre Durand. No sooner does he arrive than he discovers that Durand has been captured and is sentenced to hang. Spy Smasher bursts in and rescues Durand just as he is being lead to the gallows. They escape but are pursued into the hills. They are pursued and trapped in the hills, pinned down by gunfire. One of the soldiers slips around and gets the drop on Spy Smasher, his machine gun chatter death as Spy Smasher falls.

Before this happened though, unseen by both the gunner and the audience, Spy Smasher had exchanged uniforms with the commandant, and it is he we see come around a bend in the rocks to be gunned down by his own men. Spy Smasher then overpowers the guard and shots another who was about to fire on Durand. Making their way to the governor's palace for an audience with Le Conte, they relate the counterfeit money story to him. The Governor expects sympathetically but then suddenly pulls a lever which activates a trap door which plunges Spy Smasher and Pierre Durand into an underground torture chamber. Le Conte reports this fortuitous turn of events to the Mask, then sneers on a high balcony overlooking the prisoners. Le Conte is about to shoot them when Spy Smasher grabs a whip from a nearby table, lashes out with it at the Governor, and yanks him crashing into the chamber with them. The Governor reveals the location of the printing plant and Spy Smasher and Durand then use the whip to climb out of the dungeon and head for the printing plant. Their presense at the barn is discovered and a shootout ensues. In order to flush out the heavies, Spy Smasher puts a gasoline can inside a tire, opens the rear door, and then rolls the ramp behind a truck so that the momentum carries it up to the barn. Spy Smasher then sets off the gasoline and the resulting fire flushes out the heavies. Just before they come out though, one of them sets a powder train to the printing tights it. Spy Smasher enters the barn to try and salvage some of the evidence from the fire but instead barely manages to escape from the barn when he dives through a window to escape the explosion which rips the barn apart. This is the stock scene of the barn exploding which was done by Lydecker and which has been used and reused many times such as in RADAR PATROL VS. SPY KING, ZORRO'S BLACK WHIP and in the Red Ryder feature TUCSON RAIDERS, just to name a few]. One of the heavies, Taylor (Carleton Young) is coerced into revealing that the Mask's submarine is docked in Royal Cove. Spy Smasher and Pierre Durand proceed there and find the sub unguarded. They jump down through the open conning tower and get the drop on the Mask and the crew. The Mask slips into his private chamber and slams the door behind him. Then, while Spy Smasher is looking over some papers in the main control room after Captain Gerhardt (Hans Von Morhart) has been ordered to steer a course for Martinidad, Gerhardt kicks out and plunges the room into turmoil. During the fight, Spy Smasher is knocked into the torpedo room where he hits his head and falls unconscious. While Durand holds the crew at gunpoint and checks on Spy Smasher's condition, the Mask is slammed on him and Durand and the unconscious Spy Smasher are trapped in the torpedo room. The Mask comes out of his room and opens the sea valves on the torpedo room, flooding it. Durand tries desperately to hold the unconscious form of Spy Smasher above the water line. Outside, the guage indicates that the torpedo room has been completely flooded.

Chapter four reveals that Durand finds a single aqua lung. He affixes this to the unconscious Spy Smasher's crotch in order to safety through the torpedo tube, while Durand's sacrifice means that he himself must remain behind to meet the watery fate meant for them both, Durand having sacrificed his life for his friend.

In the subsequent chapters, Spy Smasher continues his battle against the Mask and his ruthless agents. A trap is set for some of them and this is when the Bat plane shows up. Spy Smasher manages to board it when it's trying to escape and his fight with the pilot causes it to crash to its destruction in rocky terrain.

Other dangerous encounters involve Spy Smasher being caught at the bottom of an elevator shaft while the car descends upon him,lying unconscious on a conveyor belt as it draws him closer and closer to a cutting wheel; in a tower when it is shattered by explosions; fighting a Nazi agent on a motor launch when it is torpedoed by the Mask; on a car that plunges over a cliff and in a dump car heading for a furnace [This last one is handled well as the cliffhanger shows the unconscious form of Spy Smasher lying in the dump car and the chapter ends showing the top of the car as it enters the bake oven. The escape is that the dump car's side panel opens and Spy Smasher escapes through it this way].

SPY SMASHER FACE TO FACE WITH THE MASK IN CHAPTER THREE.

After escaping from the dump car, Spy Smasher leaves as the arriving federal men search the facility. That night, Admiral Corby concludes another television news broadcast and then discusses with Thornton the code book found one of the men at the plant. Drake, who is disassembling his equipment, listens carefully to every word. Corby leaves and as his daughter Eve is completing a call to Jack, Drake sneaks back and switches off the lights in the room. Drake demands the code book in the darkened room, but Eve recognizes his voice and he's forced to take her along with him. As they leave, Eve depresses five keys on the typewriter. Jack soon arrives and although puzzled that Eve is not at home, he soon discovers the jammed-key message and immediately phones Spy Smasher with the news that Drake has kidnapped Eve. Jack goes to the television office and confronts Drake whereupon he suddenly finds himself in a one-sided fight with Drake, Steve and Crane until Spy Smasher arrives to aid him. The twins are momentarily subdued, whereupon the heavies use that moment to escape through a concealed panel. The brothers return to their apartment to await developments after informing Corby of what's happened. At an old warehouse, Eve is purposely left alone in a room with a telephone and as soon as she dials Jack's number, Drake cuts her off to deliver his own message, that being the terms for the return of Eve, those terms being the surrender of Spy Smasher to them. Spy Smasher is given an address to come to at midnight, and then Drake hangs up. Jack, who had been listening on an extension, says that he should go instead of Alan, but Alan refuses and leaves for the appointment. Spy Smasher overcomes one of the guards at the warehouse and then climbs a fire escape to a window where he sees Eve. He attracts her attention and she distracts her guard by running for a door as Spy Smasher enters. He knocks her guard against some filing cabinets and then send Eve down the fire escape while he leads the heavies in the opposite direction by running up the stairs to the roof. He reaches the roof but while attempting to climb over the edge to a ladder, Crane, Drake and Steve appear and empty their guns into Spy Smasher, whereupon he plummets several stories and lands heavily on the sidewalk below.

Meanwhile, in chapter twelve, at Jack's apartment, Spy Smasher comes to on the floor, Jack having knocked him out, and realizing that his brother did keep the appointment meant for the real Spy Smasher, Alan quickly leaves for the warehouse after phoning Corby to send a raiding party there. Alan arrives at the warehouse, slides his motorcycle to the street, fires from behind it to kill a sniper (Dave Sharpe) and then dashes for the roof where the heavies are polishing off Jack. Eve screams in horror as she sees Jack fall with fatal force to the pavement, while Spy Smasher confronts the incredulous killers on the roof. Steve and Crane go for their guns but Spy Smasher cuts them down. Drake surrenders, baffled, to the man he just saw fall from the roof. Eve cradles the dying Jack in her arms who, just before he dies, reveals that his brother is the real Spy Smasher. Corby, who had guessed that Jack and Alan were twins, admonishes himself for not seeing through Drake sooner. Spy Smasher puts forth a plan that will force Drake's hand. An attorney, supposedly representing Drake, is admited to Drake's cell whereupon he pulls a gun and helps Drake escape. The attorney is apparently shot during the escape and as Drake drives off in the getaway car, the attorney is helped to his feet by the guard and they smile knowingly at each other. Drake drives to an abandoned showboat and as he goes in, Spy Smasher crawls from the trunk of the car and follows Drake. Drake contacts the Mask and is informed that he didn't arrange the escape, and is outlining a plan to destroy an oil shipment at the munitions terminal when Spy Smasher enters behind Drake. As he and Drake fight it out, the Mask orders Gerhardt to crash dive the submarine and strike their objective. Drake is knocked overboard during the fight, but climbs aboard a launch and takes off. Spy Smasher dives in the water after him and grabs the tow line of the fleeing craft, pulling himself to the boat and up on the deck where the fight continues. Gerhardt, meanwhile, has fired torpedoes at the waterfront and turned it into an inferno of fies and explosions. He isturning for another pass when Spy Smasher, having overcome Drake, sees the subs periscope and rams it. The sub surfaces but the surface fires make it impossible to get out of the sub. Submerging, the Mask orders the sub to flee, but blinded they soon strike a mine and are destroyed. Drake succumbs in the oil slike fire as Spy Smasher escapes by diving under water. Corby decorates Alan for valor, but Alan laments that his brother was not alive for the conclusion.

SPY SMASHER was made into a feature version titled SPY SMASHER RETURNS, but the continuity was often choppy, leaving the viewer with the feeling he had walked in on the middle of something (which he had!) although it did have many of the best sequences, it by no means had all of them, as SPY SMASHER just had too darn many good sequences!

92 PAGES OF HARDCORE

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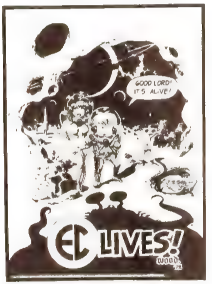

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THE RAREST EC

BY J.B. CLIFFORD, JR

The rarest and most expensive of the EC publications so admired by comic collectors is the nearly legendary third issue of SHOCK ILLUSTRATED. That the last of a line of publications should prove the most rare is unusual, for normally it is #1's which hold this position. This article examines the background of the EC Picto-Fiction experiment and explains the reasons for the rarity of SHOCK ILLUSTRATED #3. I'll also be examining the magazine itself, including the pages of reprints from it, besides the cover.

THE ORIGIN OF THE PICTO-FICTION MAGAZINES

With the adoption, in 1955, of the Comics Code (CCA), E.C. shifted six titles: HAUNT OF FEAR, SHOCK SUSPENSTORIES, VAULT OF HORROR, CRIME SUSPENSTORIES, TALES FROM THE CRYPT, and TWO-FISTED TALES. The last title (TFT) died more from anemic sales than from the CCA, and with profits from the other five gone, EC could no longer keep a losing title out of mere sentiment.

Surviving were MAD (the big money maker in the house), WEIRD SCIENCE-FANTASY (soon to endure a title change to INCREDIBLE SCIENCE FICTION in order to satisfy the CCA), PANIC (a MAD imitation, and not a particularly good one), and PIRACY.

That year (1955) saw many changes at EC which resulted from the CCA.

That year (1955) saw many changes at EC which resulted from the CCA. In addition to dropping five titles, six new titles were introduced as the "New Direction": IMPACT, VALOR, EXTRA!, ALL HIGH, PSYCHOANALYSIS and (almost as an afterthought)M.D.

Next, in order to escape the tender mercies of the CCA, MAD was converted into a 25¢ magazine. This was a risky thing to do with a proven winner (and the only proven winner in the house), but ultimately proved to be the best move that Gaines ever made. The first issue was a sell-out, and MAD has never had money since.

The next move, although apparently a promising one at the time, nearly proved to be the undoing of E.C. and Wm. Gaines. Gaines knew that a surprising percentage of his readership consisted of older teenagers and adults; this was an audience unlikely to be kept with the watered down comics allowed under the CCA. He decided to launch a new line of 25¢ magazines, smaller in size (though not in content) to MAD, with stories on adult themes and old EC themes no longer allowed in comic books.

A new format, dubbed "Picto-Fiction", was evolved in order to establish a clean break with the comic book tradition. This new format was given a tryout in the New Direction comic EXTRA! #3; in the letter column that issue the editors said:

> "As you can see by this issue, some changes have been made, especially in DATELINE:ALGIERS. We hope you like this new type of presentation, but whether or not you do, IT IS EXTREMELY IMPORTANT THAT YOU LET US KNOW YOUR OPINION."

EXTRA! #3 was dated July-Aug, 1955; the first Picto-Fiction title would carry the Sept-Oct date.

The Picto-Fiction (PF) format consisted of text, lavishly illustrated, but without speech balloons. The magazines were larger than comic books, printed in black and white with color covers.

Possibly fearful that the CCA would attempt to branch out to cover his new line, Gaines launched the series without any reference to his previous operation. The PF's were never promoted in any of the existing EC comics; they did not refer to the existing or deceased comics; they were not promoted to the more than 20,000 members of the EC Fan-Addict Club. The experiment in EXTRA! #3 was never explained to the readers of that magazine.

There were four PF titles: SHOCK ILLUSTRATED, CRIME ILLUSTRATED, TERROR ILLUSTRATED, and CONFESSIONS ILLUSTRATED, published in that order.

CRIME and TERROR followed very closely the content and style of the deceased New Trend comics, even adapting many old stories from those titles into the new format. SHOCK ILLUSTRATED started out as a magazine of "Adult Psychoanalytical Tales", somewhat similar to the PSYCHOANALYSIS comic book, but on seamier topics. The first issue contained three stories: 1) a teen-age girl addicted to dope and arrested for prostitution; 2) a couple engaging in suburban wife-swapping parties; 3) a leather jacketed juvenile delinquent thrill killer. CONFESSIONS ILLUSTRATED was adequately described by its title, and the stories have a dulling sameness throughout the two issues (they were all written by the same person), the art in CONFESSIONS was, however, excellent.

Response to the Picto-Fiction format was favorable, at least in the letters, but the first issue of SHOCK ILLUSTRATED (SI) did not sell very well. The editors attributed this to the story content, so with the second issue, SI was converted into a basically crime magazine. However, one story in that issue (and in the legendary third issue) retained the emphasis on psychoanalytical matters.

Sales of the Picto-Fiction titles was very poor. When the first two cycles were complete, it was apparent that further issues would at best break even, and probably lose money. SI#3 was at the bindery when the final axe fell.

Leader News declared bankrupcy.

Leader News (LN) was the distributor for the entire EC line, and had been since 1949. The economic arrangements in magazine publishing leave the publisher very much at the mercy of the distributor, because the income from an issue does not arrive until several months after the magazine leaves the stands.. Not only was Gaines about to lose Picto-Fiction (which alone amounted to almost $80,000), but he figured to have sizeable additional losses as well.

So the picture was this. SI #3 was ready to be bound and sent to the distributor. Gaines did not have the money to have the entire print run bound (approximately 200,000 to 250,000 copies). Even if he could raise the credit and find a new distributor, the title was certain to lose money. And so, to cut losses, the entire print run went to the scrap dealer except for approximately 100-200 copies, which were hand bound and sold or given away from the New York offices of E.C. Gaines then turned his entire attention to MAD, the only survivor of the debacle.

We have no information as to whether or not subscription copies of SI #3 were mailed. The major distribution of SI #3 occured through NYC fans who obtained duplicate copies and then traded or sold them to fans with whom they had correspondence.

About a year ago, Sam Glavas of Kansas City attempted to take a census of SI #3. He found about 26 copies, 13 of which were in the hands of Gaines (12) and Feldstein (1). The remaining were scattered throughout fandom, with one to three copies being in the collections of various fans.

"You . . . you still can't be sure, Henrietta," Milton said, stroking his chin. "You still need some sort of proof! Maybe . . . if you knew where he gets those pigeons . . . ?"

"Of course!" I whispered. "I could follow him! Tomorrow! When he goes out in the morning! Then, I'd not only know where those pigeons *go*, but I'd know what he does with the contents of those *cans!*"

"That would be the proof you need, Henrietta," Milton smiled.

"Yes . . ." I nodded. "Yes . . ."

The next day, I waited until Wallace Durand left the Royal Arms Apartment Hotel. And I followed him.

He took a subway out of the city to the end of the line. Then, he caught a suburban bus. I followed the bus in a taxi.

"All right, driver," I told the hackie when I saw Mr. Durand disembark from the bus, "I'll get out here!"

I stayed out of sight far behind him as he made his way along a tree-lined street to a run-down old house. As he turned in and moved around to the rear, I heard the loud barking of dogs.

It was all suddenly so clear!

Behind the old house was a pigeon coop and a fenced-in kennel. I watched in horror as Wallace Durand untied the can from the pigeon that had arrived the night before and emptied its gory contents into the kennel of slobbering hungry hounds.

HOW I GOT MY COPY OF SHOCK ILLUSTRATED #3

In 1958, the original EC Fandom was breaking up (it later revived as part of the new fandom). I was seeking out various collectors in an attempt to fill out my collection. One fan was selling duplicate EC's which he had obtained from various fans and artists.

I ordered a batch of EC's, but he was unable to complete the order. It seemed that some of the copies which had been obtained from artists had been partially disected in order to provide "swipe-file" material. So he sent a copy of SI #3 for $2.50 as an unannounced bonus.

In 1972, at the EC Fan-Addict Convention, I sought out my benefactor (having owed him a letter for 14 years) in order to thank him for his foresight in having sent a copy of SI #3. He was a bit mystified at the whole bit, for he had forgotten that he had done this. The fan (who shall remain nameless here) still has three copies of the magazine in his collection, with slight color variations among the covers. He also supplied other fans with their copies in a similar way, according to information collected by Sam Glavas;perhaps time has mercifully erased the memory, for who would want to remember selling such a rarity for such a price?

I just hope he wasn't feigning forgetfulness, thinking that I wanted a refund!

WHY DID PICTO-FICTION FAIL?

The ultimate reason for the failure of the Picto-Fiction experiment was the bankrupcy of Leader News. But even before that event, it was apparent that the PF's were doomed to failure; they were only selling about 20% of their runs.

Why the poor response? Ten years or so later, James Warren would succeed very well with a similar concept in CREEPY, EERIE and VAMPIRELLA, using the same artists and sometimes the same stories!

I feel that Gaines went too far in divorcing these magazines from their comic book ancestry. First, the PF format is hard to read compared to the caption-balloon style of the comic book. The experiment in EXTRA! and the reader response proved unreliable as indices of popularity. Such failures of "market research" dot American corporate history, such as the Edsel and (more recently) Frost 8/80 white whiskey. Those responding were, by and large, devoted EC fans who would praise any EC innovation; these opinions were worthless as appraisels of the new style.

Second, promotion through the existing New Direction comics and MAD magazine would have helped sales.

Of course, such an approach would have run grave risks of opposition from the same forces which had killed the New Trend. Perhaps Gaines felt that a close relationship was not possible in the climate of opinion then existing.

But he could have tried it.

THE MAGAZINE ITSELF

The cover to SI #3 was painted by Rudy Nappi; slight differences in coloration of the cover occur on different copies, for unknown reasons. Cover text proclaims, "Introducting...PICTO-FICTION!" (although the form had been around for two previous issues of the title) and "Adult Crime Stories" (which continued the move away from "Psychoanalytical" tales featured in the first issue).

The production and circulation problems facing the Picto-Fiction magazines may be inferred from the multiplicity of dates which this issue bears. "May, 1956" appears on the front cover; "July, 1956" appears on the masthead of the title page (page 2); and "Spring" appears on the bottom of that page in the circulation statement.

Advertisements occupy the inside front cover ("Men! Send for This Money-Making Outfit FREE!"), the first page ("ZENITH'S BIG BARGAIN OFFER FOR STAMP COLLECTORS"), inside the back cover ("WE'LL RIPPLE YOUR BODY WITH MUSCLES AND LOAD T.N.T. IN YOUR FISTS"), and on the back cover ("HOW TO FIX ANY PART OF ANY CAR"). There is one house ad on page 25 which illustrates the covers of the sister Picto-Fiction titles. The remainder of the magazine consists of the table of contents (Page 2), the letter page (Page 26; includes a letter from Landon Chesney), and 52 pages of Picto-Fiction stories. The four stories are described below.

1. CURIOSITY KILLED; Al Feldstein, writer; Reed Crandall, artist; pp. 3 thru 14:
SYNOPSIS: Henrietta Clayton suspects her neighbor in the apartment house, Wallace Durand, of murdering his wife, Emily, who was Henrietta's best friend. Henrietta and Emily had been drawn into a close friendship because of a similar nature; both are domineering wives. Emily returned home the previous night and has not been seen since; the elevator operator and front desk clerk have not seen her, although Wallace insists she has gone on a vacation. Henrietta's husband, Milton, is unimpressed by the situation, so she starts to spy on her neighbor in order to find enough proof to call the police. Although the body must be in the apartment, Wallace never leaves with anything suspicious; quite the contrary, he daily returns with a showbox. Upon further investigation, Henrietta notices a scratching sound comes from the box. That night, unable to sleep, she notices that Wallace releases a carrier pigeon from the balcony. She wakes her husband, who suggests that she check out this development by following Wallace the next day. She does so, and finds that Wallace goes to a suburban house with a pigeon coop, enters the coop and returns with a can of flesh which he feeds to a small kennel of dogs. Upon returning home, she finds her husband unexpectedly home from work, acting uncharacteristically self-assured. He has a shoe box, and announces that he and Wallace have planned and financed the caper in order to free themselves from their nagging wives. Henrietta flees to the bedroom, but to no avail. The end, via a butcher knife.
COMMENT: This is a Picto-Fiction version of the second story in TALES FROM THE CRYPT #36, illustrated by George Evans originally. The text and dialogue are practically unchanged; the panel-by-panel breakdown is essentially identical (45 in SI #3; 44 in TftC #36). Although Crandall's art is very good, the original version by Evans seems to catch more of the flavor of the characters.

2. THE DEMON:John Larner, writer; Graham Ingels, artist; pp. 15-24:
SYNOPSIS: Hardy is a newspaper reporter at the scene of a murder in a wax museum, the "Waxworks". The murder is an eerie one, in that the likely culprit, Ellis, an escaped lunatic, has just cut the throat of his ninth victim and left the body at the foot of an effigy of himself! Hardy is contemptuous of the others who show their unease and "let that demon...fear...grow inside their minds." Later, joining his associates at a nearby cafe, Hardy is drawn into conversation on this point. The others propose a wager: for $100, Hardy is to spend the night alone in the Waxworks with only a single candle. He accepts. That night he sees the effigy of Ellis come alive; Ellis places him under the same hypnotic spell with which he has immobilized previous victims, and places his knife to Hardy's throat. In the morning, it is found that Hardy has died from fear, for Ellis was captured early the previous night in another part of town.
COMMENT: This is Graham Ingels' last published work for EC. It is less extravagantly stylish than most of his comic book art, but evokes an effective atmosphere nevertheless. It is set at the turn of the century, and Ingels drew the style of dress and interior decoration quite effectively.

3. SIN DOLL: Kris Daniels, writer; Jack Kamen, artist;pp.27-46.
SYNOPSIS: Laura March is a nymphomaniac. She is confronted by her hometown ex-boyfriend, who pulls a pistol. He shoots at Laura, then commits suicide. Laura survives, her childhood rag doll, Lorelei, deflecting the bullet. The incident deeply shocks her, and she suffers a breakdown. While in the hospital, her doctor senses her severe emotional problem and gives her the name of a psychoanalyst. After another affair (despite her resolve to change her ways), she returns to the doctor and enters analysis. The sources and nature of her emotional problem are thoroughly explored, including the attachment to her doll. The name of her doll is related to her illness; upon coming to an understanding of her problem, she discards the doll, a symbol of her unhappy past.
COMMENT: The nature and source of nymphomania as an illness are explored in a competent manner. Although appearing in an "adult" magazine, the mores of 1956 are obviously quite different from 1973 as to permissible illustration. Laura is never shown in less than a nightgown, and none of her male companions are ever shown in her apartment, much less her bed. Today, the art would certainly be more explicit, the story less competent. Artwise, Kamen did a good job on this one. He did more Picto-Fiction art than any other of the EC artists and adapted to the medium very well.

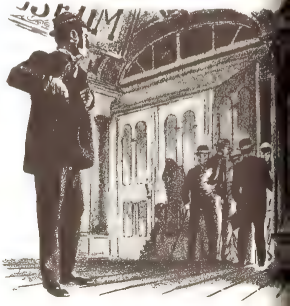
4. ONE MAN'S MEAT: Jack Oleck, writer; George Evans, artist; pp. 47-56.
SYNOPSIS: Paul, an effiminate dress shop owner, is unhappily married to Myra, who is carrying on an affair with Marsh, a more masculine type. Paul's entreaties go for naught, as his style repels Myra. One day Myra finds that Marsh is not available. She is despondent for two weeks, as Marsh does not show up. Paul and Myra go to their lakeside cabin, where Paul tries once more to win back Myra's affection, and fails. After dinner, which Paul fussily prepares (one of his traits Myra dislikes), Myra declares that she intends to find Marsh and stay with him. She declares that she must have Marsh; Paul replies that there is no problem, for she just had him--for dinner!
COMMENT: Evans handled the Picto-Fiction medium very well.

The fools! A man who feared ghosts and hobgoblins might be frightened of the prospect. But Hardy was not a man who feared ghosts and hobgoblins.

"Well, Hardy?" Cooper was saying. "You've talked long and loud! Where's all your talk now?"

"Do you have the candle?" Hardy smiled coldly. "I'll need the light. Why waste the night? While I'm in the Waxworks, I can write my story on Ellis's latest killing!"

Afterward . . . after the group had gone to the Waxworks and explained the bet to the manager, Hardy thought about how he'd delivered that last remark, and he was proud. It had demonstrated his imperturbability. The last the manager and the reporters saw of him, when they left the Waxworks, locking the door behind them, was Hardy's mocking smile.



It was still not quite dark then. The gaslights had been extinguished, but there was still enough light to pick out the details of a dozen murders being committed in wax around him. Hardy wandered.

There was Montreaux, the French maniac who had preyed on the women of the Paris streets, doing unspeakable things to their corpses.

There was Agnew, who had delighted in roasting his victims alive in the furnace in his own cellar.

Each stood in shadow, uncompromisingly evil. Each bore on his face the mark of Cain. But it was before the image of Ellis that Hardy lingered.

The figure was slight, stupidly doll-like, except for the eyes and the attitude. The left foot was forward, the right hand with the knife raised close to the throat of the victim, a man who stood frozen, as if paralyzed by horror, waiting for the inevitable stroke of death.

25c
No. 3 MAY 1956

ORIGINAL EC PICTO-FICTION

Shock

ADULT CRIME STORIES ILLUSTRATED

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AN OPEN LETTER TO FANDOM FROM DON NEWTON

I have recently begun working for Charlton and thus, after laboring in the vineyards of fandom for almost 6 years, I am dropping out to earn a few dollars as a pro. To do justice to my professional work, I will be doing no fan art except an occasional cover for the RBCC. I will continue with the RBCC because it was G.B. Love who was kind enough to give me my first fanzine assignement.

I do hope however, that the dozens & dozens of you who write me on a more or less regular basis will not feel that we can no longer correspond. Even though I cannot contribute to your fanzines, etc., I don't wish to dissolve any friendships.

Rather than send out 50 letters, this is also designed to let you know that I moved upstairs so am now at: 2503 E. Clarendon #12, Phoenix, Arizona.

Watch for my first story (THE EMPTY ROOM) in GHOST MANOR. I hope you enjoy it.

Cordially,
Don Newton

Dear G.B.

Just a brief note to let you know that I've not forsaken fandom altogether. But, as I predicted, being President of the University Senate this past year has eaten into the time I normally set aside for fandom efforts. Too, Abrams and Prentice-Hall are bringing out my art appreciation text (utilizing comics) around the first of next year and the proofing, inevitable revisions, etc. consume time. Moreover, in a moment of madness I agreed to draw an adaptation of Michael Moorcock's "Elric" for an underground publisher. It's 28 pages long, plus front, back, and inside front covers.

Congratulations on the 100th issue of RBCC. About the time it appeared, Don Newton and I agreed to do a joint cover (my pencil, his inks). It's at the top of my project list as soon as ELRIC #1 is completed.

Cordially,
John Adkins Richardson
Edwardsville, Ill. 62025

Dear G.B.

Let me congratulate you on your fine publication, the RBACC. When I initially entered fandom, I was rather unimpressed with it, because of the price/circulation ratio of it to TBG. After really looking it over, though, I realize now how wrong I was. It becomes more and more clear with each issue that David Ligler was definitely right when he stated that RBACC "makes it's way into the homes and clutches of fandom's elite". I think that Cosmic Creation got as large a response from it's single ad in RBACC as it did from all the ads in TBG. Believe me, CC is going to be going to be doing a lot more advertising in RBACC in the future!

Let it never be said that Don Newton is anything but the best thing to happen to fandom since RBACC #23. I really enjoyed his Spy Smasher illo on RBACC #99. And his Hawkman illo on RBACC #82. And his Green Lantern painting on RBACC #89 and all the rest of the Newton covers I have ever seen.

I should also thank you for Critique, Pulps, the Keyhole, the Information Center, your fine lettercol, and all of the non-advertising features in RBACC. Mostly thanks for not printing anything on the theme of "Beautiful Balloons" (i.e.- insult anyone in any possible way).

R.A. Matsumoto
911 Wright Avenue
Richland, Wash. 99352

EDITOR'S NOTE: MR. MATSUMOTO IS AN ARTIST IN HIS OWN RIGHT WHOSE WORK GRACED THE CENTERSPREAD OF RBACC #102.

Dear G.B.

RBCC #100 was all I expected and more. I received it a week ago and I still find myself thumbing through it even after many hours of careful scrutiny.

I have been taking RBCC for eight years now and it continually has gotten better and better. The main problem I see for you in the next eight years is topping what you've already done (EDITOR'S NOTE: I THINK LAST ISSUE AND THIS ISSUE BEAR TESTIMONY OF OUR CONTINUING EFFORTS TO DO JUST THAT).

You've done so much for fandom G.B. that I hope that your efforts and talents can someday get at least a partial reward from fandom that they so richly deserve.

Charles Burton
6185 UTE Drive
San Jose, Cal. 95123

Dear G.B.,

I enjoyed the one hundredth issue of the RBCC very much. The cover by Newton was up to his very high standards, and the centerspread by Kline was stunning. The regular departments were very enjoyable. The overall style of the RBCC is a happy medium between the highly intellectual, probing-for-the-truth sort of article and the fannish, "gosh-wow" type that talks about nothing but the writer's own experiences. I guess the most refreshing thing about the RBCC (in view of the Buyer's Guide, Mirkwood Times, and Gazette Advertiser) is the absence of any "hard sell". You are letting the quality of the RBCC speak (make that Scream) for itself.

Erik C. Nelson
7934 Meadowshire
Houston, Texas 77037

Dear G.B.,

I have taken much static from other people who insist that the RBCC is a rag compared to such publications as The Buyer's Guide. They constantly inform me of such pressing matters as the Thompson-Grelm feud. Personally, I buy a fanzine to get information about comics, films, and radio premiums. I couldn't care less about what someone thinks about someone else, unless it is for the good of the general fandom group; inotherwords, to keep other collectors from getting ripped off. The RBCC is unquestionably the finest publication of its kind, bar none.

While I have your attention, I will keep going. G.B., Rex Miller's column PREMIUM CLASSICS has really been the most helpful feature of your magazine. Mr. Miller consistently comes through with very valuable information and illustrations of his subject matter. I have never done any business with Supermantiques, primarily because of the high prices, but his column gains my first attention every month. More power to him. His Jack Armstrong article in #102 has been his finest effort to date, with the expanded 4 page format. I sincerely hope he continues in this enlarged form, if at all possible. I am waiting for an article of the same type on Captain Midnight.

I look forward to the series of Wally Wood strips. I have never really been exposed to an abundance of his work, so it should be interesting. I missed the TWIST OF THE DIAL feature in this month's issue, by the way. Bring it back when you can. I also wish that you would revive Earl Blair's series, THE CLIFFHANGERS (EDITOR'S NOTE: IT WAS NEVER DROPPED, IT'S JUST THAT A GREAT DEAL OF WORK IS NECCESSARY TO TURN OUT ONE INSTALLMENT, THUS MAKING IT IMPOSSIBLE FOR IT TO APPEAR EACH ISSUE, AS NOT ALL SERIALS, EVEN THE BIG NAMES, ARE THAT EASY TO RESEARCH). The pulps are excellent, and your columns by Howard Siegel and Ray Miller are always entertaining. In fact, only one facet of the RBCC gets on my nerves. THE

WILLIAMSON COLLECTOR is beginning to become tiresome. I kind of think that an article of this nature belongs in a fanzine devoted total to the work of Mr. Williamson. However, I am not a real art buff, so leave it in if popular opinion demands it. I have appreciated Larry Bigman's and Jim Van Hise's work in the RBCC. Keep them on the payroll.

Keep the RBCC up to its present standards, and you will have at least one supporter in Kansas City.

Rick Payne
3616 Perry Lane
Overland Park, Kansas

Dear G.B.,

I haven't seen you lately to tell you how happy I am with THE BEST OF VIRGIL FINLAY. It's really great, and the price was right. I had thought of getting Donald M. Grant's Finlay book but hated to spend $12.00, sight unseen. I hope you will be able to do similar books on other great artists.

Richard H. Burnside
9721 S.W. 165 Street
Miami, Florida 33157

Dear G.B.,

Just a note to let you know how much I enjoyed your 103rd issue of the RBCC. It was certainly your best ever. You are realizing your potential as an article ine - not just an ad-zine with a column o: .o. Con Reports, WOOD'S WORLD, COMIC COLLECTORS COMMENTS - can our other zines boast a line-up like this? Certainly not - the RBCC has it all. I don't feel gyped at all paying for your features - PLUS ADS!

I enjoyed INSIDE COMIX - wish it were monthly! Let's see more.

Brian Patton
2012 Lamont Street
Kingsport, Tn. 37664

Dear G.B

I b -e you should all be commended for the high quality zine y.u h.. in RBCC.

You can't fool me though. I know that 103's cover came off an old bubble-gum card.

Keith Griffin
3926 Radnor Avenue
Mobile, Ala. 36608

EDITOR'S NOTE: SINCE THE ARTIST'S NAME ON THE COVER OF #103 WAS INADVERTANTLY CROPPED OFF BY THE PRINTER, THIS IS AS GOOD A SPOT AS ANY TO GIVE HIM DUE CREDIT. RBCC #103'S COVER DID NOT COME OFF AN OLD BUBBLE-GUM CARD!! IT WAS REPRODUCED FROM A PAINTING DONE VERY RECENTLY BY MORRIS SCOTT DOLLENS. MR. DOLLENS SPECIALIZES IN ASTRONOMICAL PAINTINGS AND HAS DONE SEVERAL HUNDRED OVER THE PAST FEW YEARS. ANYONE WHO HAS EVER BEEN EXPOSED TO AN ARRAY OF HIS PAINTINGS CAN'T HELP BUT BE TAKEN ABACK BY THE BREATHTAKING DISPLAY OF HIS TALENT AT WORK. HIS VIVID PERCEPTION OF COLOR AND DEPTH IN ASTRONOMICAL LANDSCAPES IS JUST OUTSTANDING. MORRIS HAS BEEN DOING PAINTINGS FOR YEARS BUT WAS LARGELY UNKNOWN IN FANDOM UNTIL RECENTLY. HE HAS HAD NUMEROUS DISPLAYS AT CONVENTIONS AND ANYONE WHO HAS SEEN THEM WILL TESTIFY TO HIS REMARKABLE TALENT FOR OTHER WORLDLY SETTINGS. WE OURSELVES HAVE A NUMBER OF HIS WORKS, INCLUDING A MASTERFULLY EXECUTED STAR TREK PAINTING WHICH WE WILL BE USING IN THE NEAR FUTURE.

Dear G.B.,

Congratulations on your 100th issue of fandom's greatest fanzine, the RBCC. However, it is becoming more and more clear that the RBCC is no longer fandom's largest adzine. The Buyer's Guide has presented a much more appealing package for new comic fans. I suppose many potential readers pass up your ads in Marvel Comics for the "23 big issues...just $3.00" ad. This new development can be looked upon as either good or bad fortune. The Buyer's Guide is ads...all ads excepting two columns and an occasional special feature. It has no such features as Critique, Pulps, etc. Loss of some ad revenue may bring about more in-depth articles, cover repros, artist profiles. In short, less ads - more informative features. This would set the RBCC apart from any 'zine. I see a trend in this direction already in your latest issues, and this is what fandom needs. It would appeal to new fans more. Fandom has never had a regular monthly 'zine, with such a staff of writers, artists, etc...maybe the RBCC will fill this need. I receive the Buyer's Guide for the ads, but more and more I receive the RBCC for its features. Best of luck on your next 100 issues.

Brian Patton
2012 Lamont Street
Kingsport, Tenn. 37664

Dear G.B.,

CONGRATULATIONS! on your 100th issue, it was just great. I spent one week absorbing every page and enjoying all the special features. The S.F.C.A. checklist was a valuable help to any fanzine collector.

This is my first chance to comment on Critique and I think it is a great service to fandom, because of the great amount of fan material being produced it is hard to pick out the better publications. I enjoyed this month's "fandom profile" and hope that Howard Siegel will give other little tidbits of information about himself from time to time.

In conclusion I would just like to say that this is one fan who thinks the R.B.C.C. is still number 1 in my book.

Guy Gleich
5920 W. 90th Street
Oak Lawn, Ill. 60453

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by JAMES VAN HISE

OTIS ADELBERT KLINE - PART ONE

Many talented writers emerged in the pulps in the first half of the twentieth century. This was the era in which the scientific romance was at its height of popularity. Although the name usually connected with this type of writing is Edgar Rice Burroughs, there is another writer who was the equal and perhaps the superior in talents for this type of story for unlike Burroughs, the writings of Otis Adelbert Kline do not come across as stilted, nor creak as loudly, as do Burroughs. Kline was a writer of considerable talent for this kind of story and his tales today tend to come across much more smoothly than Burroughs and far more readable, although his works, in comparison with the attention paid to Burroughs, have lain nearly forgotten with the exception of a few reprints every few years.

Kline was born in Chicago on July 1, 1891. Like Burroughs he worked at many other jobs before he turned to writing. He traveled around the country working on various jobs such as bonding rails behind a steel gang for the Hall Signal Company, hiking poles on toll line repair for Bell Telephone Company, working in factories, a shoe store, and he learned the printing trade, becoming both a compositor and pressman in a small shop. Later he became advertising manager of a newspaper. He was also a traveling salesman, sales manager and a manufacturing chemist.

His first creative efforts were in the line of song writing and composing, some fairly successfully. Kline worked for two music publishers and owned and operated a music publishing company.

In the early days of the motion picture industry Kline next tried writing short motion picture comedies which, when they sold, brought a whole $25.00 a reel. He also wrote plots for revues, acts for vaudeville teams, etc.

He branched from this into writing short stories, verse, serials, articles and novels. Kline wrote a total of about eighty short stories, a handful of articles and fifteen novels including two unpublished and apparently lost titles, THE CARIBBEAN NIGHTS (45,000 words in length) and a third Mars novel THE HUNTERS OF MARS.

Kline was published in numerous newspapers and magazines in the U.S., Canada, England and Scandinavia. One novel, JAN OF THE JUNGLE, was made into a film by Universal and retitled CALL OF THE SAVAGE. The other novels Kline wrote are THE PLANET OF PERIL, THE PRINCE OF PERIL, THE PORT OF PERIL (also titled BUCCANEERS OF VENUS), MAZA OF THE MOON, JAN IN INDIA, TAM SON OF THE TIGER, THE SWORDSMAN OF MARS, THE OUTLAWS OF MARS, LORD OF THE LAMIA, THE GILA MEN, THE BRIDE OF OSIRIS and THE SECRET KINGDOM (with Allen S. Kline).

The magazines his work appeared in included ARGOSY ALL STORY, WEIRD TALES, ORIENTAL STORIES, MAGIC CARPET, REAL DETECTIVE TALES and AMAZING STORIES. There are many discrepancies between the way Kline's stories were when they were first published and the way they appeared in later reprints, but this will be examined in great detail in the conclusion of this article next issue.

In 1931, when Kline was writing the BUCCANEERS OF VENUS serial for WEIRD TALES, he went into the hospital for a series of operations. They were publishing the installments as he wrote them and paying him for each installment as soon as it was finished. Kline nearly died from the effect of one of the operations--his heart stopped beating for three minutes. When Kline mentioned this to Sprenger, the business manager for WEIRD TALES, the next day, Sprenger informed him that he had deposited $500 in Kline's bank account for him although WT would owe Kline nothing until he completed the serial for them. Kline told them that he might kick off, what would they do then? Sprenger responded that he'd run a contest and have the readers finish the serial. Kline dictated his next installment to Bill Sprenger who sat by Kline's bed with a typewriter, Kline writing the rest of the installments himself when he could get up and around again. This was when Farnsworth Wright was editor of WEIRD TALES and was a far cry from what Kline had endured under the previous editor, Edwin Baird. Under Baird, material was never paid for before publication, and then it was usually many months after publication.

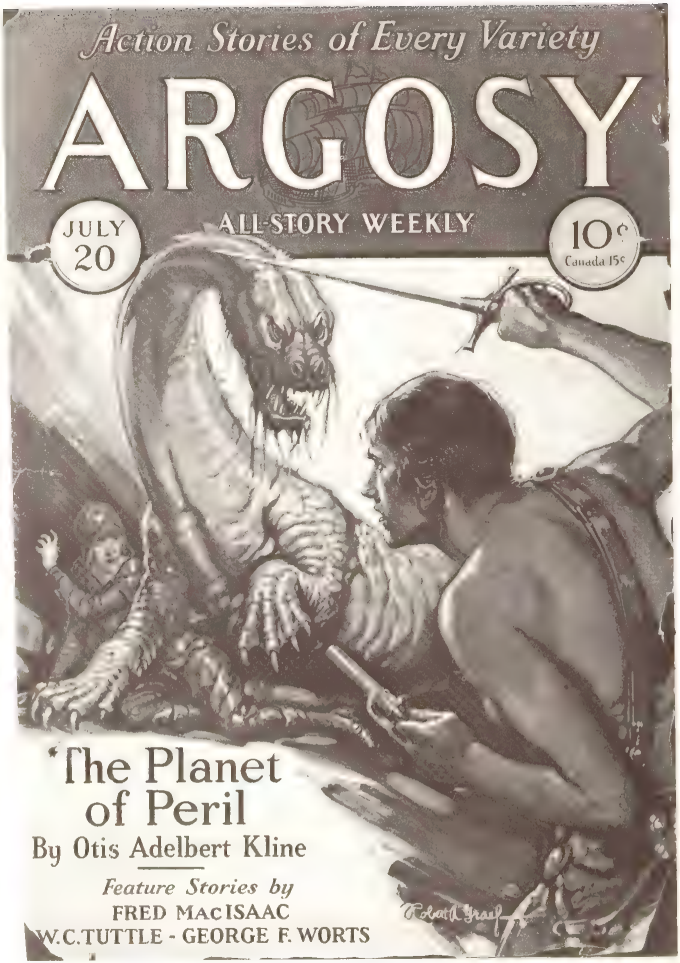
There has been much talk about a Kline-Burroughs feud. Although some people persist that the so-called feud was just a fabrication made up by some of the fans, there is definite justification for believing that professional animosity did exist between Burroughs and Kline. In March of 1929, Burroughs wrote to the editor of BLUE BOOK stating that he was seriously considering writing a Venus story. Several months later Kline's THE PLANET OF PERIL appeared in ARGOSY to be quickly reprinted by McClurg in hardcover. Upon seeing this Burroughs dropped his idea for a Venus story, either because he didn't want to appear imitative or because he felt he might be infringing on another writer's domain. It was just coincidence that the story should appear then as Kline had written it in 1923 but hadn't sold it until much later as in '23 he had shown up with it in the offices of WEIRD TALES the same day as Ralph Milne Farley did with his novel THE RADIO MAN, the latter being chosen by WT over PLANET OF PERIL. In 1931, though, Kline's story JAN OF THE JUNGLE appeared, this story being a very obvious imitation of Burroughs' Tarzan stories. Burroughs was apparently unappreciative of the imitation as the only time the two writers met, which was in a meeting with J. Allen St. John, Burroughs gave Kline the cold shoulder. Frank Belknap Long recalled having discussed the writings of Burroughs with Kline one day when they were out fishing in Short Beach bay. Long carried most of the discussion but Kline agreed with him that Burroughs wrote only one good, possibly great book, that being TARZAN OF THE APES, the novel having an almost literary kind of permance because it embodies a universal human myth, and that Burroughs work possessed no serious literary importance otherwise. They felt that even then (the 1930's) it was stilted and dated, that Burroughs ignored background, characterization on any adult level, and atmosphere. Long felt that there was no personal animosity present in anything Kline said, although Kline never once mentioned having met Burroughs. It was in 1932 that Burroughs first Venus story, PIRATES OF VENUS, appeared ARGOSY, the same year that Kline's third Venus novel appeared in WEIRD TALES after having been rejected by ARGOSY in favor of Burroughs similar novel. It was over the following two years that Kline's only two published Mars novels appeared, these both in ARGOSY. So apparently a literary feud did exist, each writer adding feul to the fire once it got started.

In his last few years of life, Kline did less and less writing as he got more and more involved with his business as a literary agent. Kline represented many writers in his time, including Robert E. Howard. At one point, Lyle Kenyon Engel was Kline's representative for the business in New York although Binder seemed to have great difficulty in making the business move there, many times his commission amounting to only $5.00 a week. During the war years Kline's literary business was interrupted to a large extent due to the cut off of business with overseas markets, but following the war, Kline began to get the business moving again.

On October 24, 1946, Kline returned from a trip to New York and went immediately to bed, complaining of chest pains. The doctor was called and while he was on his way there, Kline suffered a stroke and was unconscious for several minutes. When the doctor arrived, Kline said that he wasn't in pain but merely short of breath. The doctor gave Kline a shot as it was all he could do. Kline's heart had burst. He died a short while later. He was 55 years old.

When Kline was out fishing, he used to tell he daughter, "When I die, you can scatter my ashes here because this is where I have been happiest." This was done as he had requested, in Long Island Sound, at his three favorite fishing spots.

CONCLUDED NEXT ISSUE: "A Look At The Writings Of O.A.K."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Canada 15c
The Planet of Peril
By Otis Adelbert Kline
Feature Stories by
FRED MacISAAC
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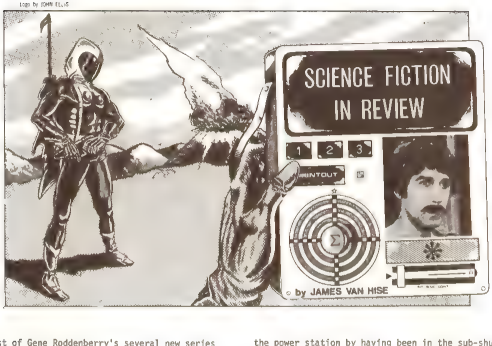

GENESIS II

This, the first of Gene Roddenberry's several new series to be premiered, apparently has a more stable future in store than had been originally reported in other sources. Although CBS didn't snap it up right away after the pilot was produced, they are interested in it, possibly even as soon as a mid-season replacement [QUESTOR, another Roddenberry series, is already slated for a mid-season premier and will star Robert Foxworth]. At this moment CBS hadn't yet purchased the series but they had requested Roddenberry to write some more scripts for the show for them to see. He's already written four more and so chances are better than even that it will be picked up very soon.

The series concept which was used to create the show reveals many facets about it that were not immediately apparent or portrayed in the pilot episode. The skeleton of the show bares similarities to STAR TREK as it employs the "hundred new worlds" concept in that each episode can reveal a totally new fact about the world of 2133 as well as introducing a totally new civilization each week just as STAR TREK did. The way this is accomplished in GENESIS II is by means of the sub-shuttle. You recall that much was made of this conveyance in the pilot. This sub-shuttle system criss-crosses the entire globe in 2133 and this is the major means of transporting Dylan Hunt into totally new and different adventures each week. To demonstrate how varied these encounters will be, I'll quote from the series concept on what various civilizations have sprung up around the world in 2133. "As always, a few pockets of civilization had held out. In America, there was Barstow looking little changed from the 1970's, on whose streets one might occasionally see an ancient automobile, wood-fueled now and used in forays against the desert barbarians. Some farmland societies were said to still exist in places like Iowa, the Ukraine and Asian rice areas, rich enough in food to buy off aggressors. The metropolis of New York had escaped the short nuclear conflict only to become a giant prison for its inhabitants under ruthless police-state rule. The seacoast plains south of New Jersey had become the black empire of Hagana; the Phoenix basin of Arizona was a traditionalist oligarchy rigidly modeled on American customs and values of the early 1900's; there were ecological experiments which had decayed into herdsmen and hunter tribes; the fearful "Snake God" was being placated through human sacrifice by the savage whites of the Great Plains. The London area had managed to preserve some stability but only at the cost of returning to rule by aristocracy under a king who called himself Charles X. Paris was gone as Nostradamus had predicted; Cairo had become a center of culture which rivaled ancient Greece as a seat of philosophy; Israel had withdrawn inward into a matriarchal society; in Central Africa a hidden but incredibly advanced technological society was believed to exist; in Central America a New Mayan civilization was born. Added to this kaleidoscope were the mutant groups where nuclear radiation had evolved new human types. While most mutant strains were retarded and dying out, the Tyrannian group seemed a new and superior Homo sapien". That gives you some idea of what's planned. The girl that Dylan met in the pilot, Lyra-a, will pop up frequently in the series, one of Roddenberry's first scripts explaining how she escaped the nuclear holocaust at the power station by having been in the sub-shuttle leaving the area at the time. The series will also be fleshed out with other characters and plot devices. Dylan will become the head of a PAX agent task force designated Team 21. This team will consist of charcters introduced in the pilot such as Harper-Smythe and Isaiah as well as new ones such as Piedmont, the teams black technological expert.

Each series concept includes a number of story springboards for possible use in the accepted series. Usually only about half of the springboards are ever made into full fledged episodes. Some of the springboards sound rather mundane such as"Poodle Shop" wherein Dylan is trapped by a society where women rule and men are treated like domesticated pets to "Who Dreams Of Ivy" (suggested by Will Worthington's story) in which Dylan Hunt accepts the post of leader of an isolated community in order to accomplish his PAX mission, discovers too late it is an "honor" accorded only criminals and strangers and will end in his sacrifice by a people who bitterly remember corrupt rulers as the cause of the Great Conflict. With his fellow agents held hostage, Dylan's only hope is to somehow make himself seem irreplaceable, even at the cost of intrigue, deception, and the tyrant's trick of creating scapegoats. Other projected stories include "Robot's Return" about the return to earth of a team of humanoid robots, descendents of an astronaut teams automated eqipment from an expedition sent to a moon of Jupiter in the 20th century. They have returned to Earth to worship at the holy home of their creators, and when they discover the helpless creatures that now inhabitate Earth, and realize that this shattered, savage planet will someday be reaching into the solar system again, they doubt if they should permit it to happen. These are just some of the many possible story ideas put forth in the concept, many used to expand the series concept as well as provide entertaining stories. As the series concept states, "The result is GENESIS II, a science fiction series with STAR TREK's 'hundred worlds' story variety but without duplicating the spaceship and planet-hopping concept." All that remains now is to see whether it will really work.

NEWS IN THE FUTURE TENSE: Harlan Ellison has announced that he is no longer in any way connected with the forthcoming tv series THE STARLOST. He left because it wasn't living up to his expectations and because it had been "watered down almost to the level of LOST IN SPACE". His name will not even appear in the show's credits, instead 'Cordwainer Bird' will be listed as creator and author of the first two episodes.***Ben Bova & Harlan Ellison's collaboration "Brillo" will be an ABC movie-of-the-week this season.***Ellison is also writing the first of the DARK FORCES novels, new full length novels (not adaptations) based on a tv series created by he and Larry Brody.*** Sean Connery is now starring in ZARDOZ being filmed in Ireland.***SPACE:1999 is a series being put together by the people who did UFO. It's to be aimed at a more adult audience than was UFO.***SOYLENT GREEN is expected to be MGM's top money-maker of the year with an expected net of $3.5 million. ***Martin Landau and Barbara Bain have been signed as the stars of SPACE:1999. They were reportedly very enthusiastic about it.

'GENESIS II'

Alex Cord, Marietta Hartley are "Genesis II" costars.

GENE RODDENBERRY, the guiding light behind "Star Trek," is scripting the new series.

THE WILLIAMSON COLLECTOR

by LARRY BIGMAN AND JAMES VAN HISE

This issue we continue with Atlas and just to give you an idea of the kinds of strips Marvel is passing over to offer what their current reprint books present, we've reprinted the entire five page Williamson & Krenkel strip from TALES OF SUSPENSE #1. This is just one example.

Also, it has been quite awhile since we've really gotten any comments on this column. Do you want it to continue? If so write to us and say so. There's no such thing as a silent majority. Either you care or you don't, so don't say to yourself, "Why should I write in, plenty of others will" as those plenty of others might think the same way. Your letter could be the one that makes us decide to continue this feature. So write in, and offer suggestions for changes if you'd like to see WILLIAMSON COLLECTOR go in different directions than it's presently headed. Thanks.

Larry & Jim

BATTLEFRONT #42 - September, 1956
"The First Shot" - 4 pages

The first shot referred to in the story title is that shot fired at Fort Sumter on April 12, 1861, which resulted in the first fighting of the Civil War. That's all you are getting on this story.

It is obvious that someone else inked "The First Shot" but it is uncertain who. At times it appears to be Reed Crandall or George Evans, but neither were working with Williamson at this time. Relating more specifically, nether team had ever turned out such a mediocre job. Blame would therefore lie in the lap of either Torres or George Woodbridge, but it's difficult to say definitely.

Despite the mediocrity of the art, this story is interesting to look at, as are all Williamson stories. The main problem with this story, other than the at-times shoddy inking is the anatomy; there are just too many stilted figures. For example, necks are either six inches long or there aren't any at all. Too many closeups limited the number of panels that could have been truly interesting in their layout and execution. Now that I look at it again, Ralph Mayo may have had a hand in the inking. God, I don't know! But, it is still Williamson and, as always, nice to look at.

"The First Shot" rates a "3".

ASTONISHING #60 - April, 1957
"The Monster in the Mist" - 4 pages

This one is about a professor who is trying to find if there exists any basis in fact for the existence of sea serpents. The ship he is on comes across one, but it turns out that it was only because they were somehow temporarily warped back in time to an era when there really were sea serpents. This leaves the professor hoping for the old serpents descendents to be around someplace.

This is one of the many Atlas stories inked by Ralph Mayo, the artist who did Johnny Quick for D.C. in ADVENTURE in the early '50's. One can always tell a Mayo-inked Williamson story because of the strange metamorphosis which the faces of characters undergo when inked by Ralph. I'm not saying that they aren't alright, but they do look different.

The most outstanding panels of this story are those in which the serpent and the ship appear; these are the most finely pencilled and inked. The anatomy is fine, for the most part, but there are some panels which exhibit strange positioning of various and sundry human limbs. When one sees a story like this one cannot wholeheartedly condemn or praise, one finds it difficult to even say much about it. In other words it's alright but nothing extraordinary. I really can't be more specific. This one gets a "3".

TALES OF SUSPENSE #1 - January, 1959
"The Strangers From Space" - 5 pages

It is the year 2000, a time when man had come to believe that he alone ruled the solar system, then one day a strange spaceship appears above Mars. It makes no effort to communicate but after drifting over the surface, it leaves and heads toward Earth. It is immediately thought to be hostile and a military reception is planned. One man believes differently and tries to prevent the attack on the alien ship when it lands on Earth. He runs into the line of fire and is hit. As the ship's hatch opens and an apparently humanoid being steps out, stating that he means no harm and that they were merely side tracked to their solar system for repairs. He says that he'll help the badly wounded earthman back to perfect health and that they will someday soon return to enact trade negotiations. When the ship leaves, the aliens revert to their true form, those of grotesque creatures with four eyes. The creatures hope that by the time of their next visit, the earthmen will be able to accept them as their true forms.

This is probably the most beautiful strip Williamson has turned out for Atlas. As beautiful as "Menace From The Stars" in MYSTERY TALES #44 is, this is even better. The splash panel is a beautiful rendering of the alien starship suspended over a Martian city, the city being very finely inked by Krenkel, the whole city having a great deal of craft and a marvelous feel to it. The whole first page in fact is very EC-ish in nature and execution, from the detailed inking of the city and the figures in panel two, to the creature on the Martian landscape in panel three. It's like a dream! The rest of the strip follows suit with astronomical scenes, shots of weird creatures, and many panels of detailed machinery. On page four, Williamson did something that he rarely does, that being taking a scene that could have been shown with one panel, and breaking it up into a progression to create a for more interesting scene. This is when the hatch of the ship opens, the caption stating the action very simply, but the action spreading across three panels as first the ladder slides out, then unfolds, then straightens out, waiting for whoever or whatever is going to come it. It's very nicely done and it stands out as it's quite different from the standard storytelling technique employed in the rest of the strip. The only shortcoming of the strip is that in a couple close-ups of a character's face, the inking is rather simple and basic in distinct contrast with the rest of the scenes, employing blocks of black in lieu of linework. But other than this, it's all beautiful!

"The Strangers From Space", much of which approaches and equals EC quality, is worth much more than even our highest rating of "5".

IN THE YEAR 2000, SPACE HAD BEEN CONQUERED! THE MOON--MARS WERE OURS! AT LAST MAN CAME TO BELIEVE THAT HE ALONE RULED THE SOLAR SYSTEM! THEN CAME THE SUDDEN AND STARTLING APPEARANCE OF...
THE STRANGERS FROM SPACE!
GOOD GRIEF! SOUND THE ALARM--QUICK!
ALERT! ALERT! ALIEN CRAFT CIRCLING TOWER! GIGANTIC IN SIZE! NOTIFY ALL POSTS TO STAND BY FOR IMMEDIATE ACTION!
AFTER A FEW MOMENTS, THE HUGE CRAFT AGAIN ROSE INTO THE AIR... THEN SPED SWIFTLY ACROSS THE MARTIAN LANDSCAPE!
WILLIAMSON
7-100

IT APPEARED TO BE LOOKING... SEARCHING... FOR A PLACE TO LAND!
FINALLY IT ROSE BEYOND THE THIN ATMOSPHERE AND VANISHED INTO THE DARKNESS OF SPACE!
FOR HOURS IT CONTINUED AT PHENOMINAL SPEED... PAST THE MOON... INTO THE GRAVITATIONAL FIELD OF EARTH!
ABOARD EARTH SATELLITE S32, RADAR SOON GAVE WARNING OF THE APPROACHING FORM!
ATTENTION SPACE STATION W! STRANGE OBJECT NOW PASSING THROUGH YOUR ORBIT!
THE ALIEN CRAFT SPEEDS SWIFTLY INTO VIEW OF THE FLOATING STATION -- THEN CONTINUES INTO THE UPPER ATMOSPHERE OF THE PLANET!
I SEE IT! IT'S HEADING TOWARD EARTH!
SOUND THE RED ALERT!
2

ON EARTH, OFFICIALS QUICKLY GATHERED TO DISCUSS THE STRANGE VISITOR!
MARS STATION REPORTS IT IS COMING FROM THE DIRECTION OF THE ANDROMEDA GALAXY!
THE THING IS BIG ENOUGH TO WAGE AN ENTIRE WAR BY ITSELF! WE'D BETTER PREPARE FOR ANY-THING!
MEANWHILE, THE CRAFT HOVERS MOTIONLESS ABOVE NEW NIAGARA--NEWLY FORMED CAPITOL OF EARTH!
IN THE OFFICE OF DEFENSE DIRECTOR KRENKLE...
YES, GENERAL...IT'S RIGHT ABOVE US! I CAN SEE IT FROM MY WINDOW! YES SIR--I'LL ORDER THE CANNON TO SHOOT IT DOWN IMMEDIATELY!
NO, SIR! YOU, YOU CAN'T!
DON'T YOU REALIZE IT MAY BE A MESSAGE OF FRIENDSHIP?!!
IT'S NOT UP TO ME TO REALIZE, LIEUTENANT MORROW-- I'VE GOT MY ORDERS!
LIEUTENANT MORROW DASHED FROM THE CHAMBER. IN A DESPERATE ATTEMPT TO HAVE THE ORDERS REVOKED BEFORE THE SHIP'S DESTRUCTION!
THE FOOLS! PERHAPS THE GENERAL HIM-SELF WILL LISTEN TO REASON!
BUT, AS HE ENTERS THE COURTYARD
TOO LATE! THEY'RE ALREADY PREPARING TO FIRE!
3

HOLD IT! IT'S DROPPED IN FRONT OF THE CAPITOL BUILDING! ADJUST TO SHORTER RANGE!
GOOD! PERHAPS THIS WILL GIVE ME TIME TO REACH THE SHIP!
I CAN'T LET THEM BE DESTROYED WITHOUT A CHANCE! I'VE GOT TO WARN THEM!
ALL READY!
THEN FIRE!
WAIT! THERE'S SOMEONE RUNNING IN FRONT OF IT!
TOO LATE!
OOOHHH!
SUDDENLY, THE DOOR OF THE SHIP OPENS...

EARTHMEN, WE COME IN PEACE!
WHY... WHY, THEY'RE NOT ALIEN-LOOKING AT ALL!
WE MEAN NO HARM! WE WERE FORCED TO LAND IN YOUR SOLAR SYSTEM FOR REPAIRS! THIS PLANET WAS THE ONLY ONE OF SUITABLE ATMOSPHERE!
MY PEOPLE WILL TAKE CARE OF YOUR FALLEN COMRADE! OUR MEDICINES CAN CURE HIM IMMEDIATELY!
NOW THAT WE KNOW LIFE EXISTS ON YOUR WORLD, WE SHALL RETURN SOME DAY TO ENACT TRADE NEGOTIATIONS!
5
AFTER REPAIRS TO THE SHIP HAD BEEN COMPLETED, THE HUGE FORM GLIDED ONCE AGAIN INTO THE GLITTERING REALM OF SPACE!
PEACEFUL RELATIONS WITH ANOTHER GALAXY WILL BRING TREMENDOUS ADVANCES! WE WERE FOOLISH TO CONDEMN THE VISITORS BEFORE EVEN SEEING THEM!
AS THE SHIP RE-ENTERED THE VOID, THE ALIENS RELAXED THE HYPNOTIC SHIELD WHICH HAD GIVEN THEM THE APPEARANCE OF HUMAN FORM!
IT TAKES THREE HUNDRED YEARS FOR A TRIP FROM OUR WORLD TO EARTH! PERHAPS BY THE TIME OF OUR NEXT VISIT, THE EARTH-PEOPLE WILL COME TO ACCEPT US AS WE REALLY ARE!!
THE END

COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

'King of Comics' Pays $1,801.26 for No. 1 Superman

"Money is nothing to me. It's the comic book that counts," Mitchell Mehdy said after paying $1,801.26 for a dog-eared copy of the first Superman comic.

It's the ultimate comic book," the 19-year-old from Carmichael, Calif., added Monday. "It's a sort of hypnotism in this comic book. It will drive people to do almost anything-!"

Mehdy, who has a collection of 2,000 comics worth $20,000, purchased the June 1938 book, which describes the origins of Superman from a friend, Theodore Hollstein, 26, who bought it for $1,500 from an Arizona collector.

Mehdy, called the "king of the comics" by his friends and fellow collectors, said there were only nine known copies of the 1938 Superman edition, Action Comics No 1. It sold then for 10 cents.

"It's an artifact of nostalgic value that beckons the heart," said Mehdy, who called the book "priceless." He might be willing to sell it — for nothing less than $10,000.

"The only way I'd sell it is to a museum," he said.

What's Mehdy plan to do with the comic? "It's going into a safe deposit box in a bank," he said, and "I'm going to insure it with Lloyd's of London."

From DAVID EVANETZ of Warminster, Pa. comes a news clipping out of a Philadelphia newspaper which more or less answers some of the questions posed in the "Opinion" feature in RB-CC #102. I'd like to add some marginal comments however; first, a collection of 2,000 comics does not a "King of the Comics" make. If it was Rick Durell's collection, the nom de plume might be right. Second, the Arizona collector who started the sale rolling is none other than fandom's own disc jockey, BRUCE HAMILTON. At the Jula N.Y. Con, a group which included MIKE NOLAN, BRUCE HERSHENSON, DON ROSA, BOB OVERSTREET and myself were debating the number of known copies of Action #1 which we knew were in existence. Our unofficial and not finalized tabulation was something like thirteen if I remember correctly. Again I say that Mr. Mehdy has done fandom a great disservice by his purchase in that he has inflated the price market above and beyond reality and the pocketbook of the average collector. He has also put himself in a position whereby no dealer will sell him anything at a standard price. He has given himself the reputation of willing to "go for broke" in paying for his wants.....

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And from BRUCE HAMILTON himself, comes this letter, which gives the inside information about the sale itself:

"The history of what happened....goes back ti three weeks before the Berkeley Con in San Francisco. I bought a near mint copy of that rare book (Action #1) in Los Angeles after selling part of my personal collection to pay for it.....It was a quiet transaction, but by the Berkeley Con, half of California seemed to know about it and I was besieged with offers for it. In three days, seven people offered to pay from $1100. to $1500. for it, including Mitch Mehdy and a friend of his, Theo Holstein. But the book was not for sale. Theo was a bit more persistent than the others and extracted a promise from me that if I ever got another to let him have first crack at it. By sheer coincidence, a week later I DID come across another Action #1 though in lesser condition. I called Theo...and...was offered $1500. for it. His price, not mine.....Mitch was looking over Theo's shoulder when it arrived.....The conversation ran something like this: "Do you think I got a good deal?" (Theo). "I'll give you $1800. for it." (Mitch). "Add the cost of the postage and it's yours." (Theo).

Mitch generated all that publicity by himself by making phone calls to the right people....Mitch was incorrect of course when he said that there were only nine copies in existence. Interestingly enough, I know personally of seven copies of the book - heretofore unknown to fandom - that have appeared mostly as a result of the publicity. The copies turned up in Arizona, Texas, New York, Florida, Washington, Illinois and Canada. It is also a fact that two have sold for prices over $2000.". My thanks Bruce, for this inside info.....

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And finally, to round out the plot, a phone call (August 9th) from MICHAEL MEHDY himself, by phone from California, giving his version. To begin with, Mike had been dealing in comics for five years, since he was 13. At 15 he made a $1000.00 sale to a book exchange for some 10,000 comics. At 16 he began collecting ECs. He maintains his own personal collection, and uses the profits from his dealership to pay for his wants, such as he did in the by-now-famous (or infamous if you like) Action #1 deal. About a month after this purchase, he bought yet another Action #1 (in only fair condition) along with along with Superman #1 and Action #2. Recent other purchases include Action #3 from the Berkeley Comics Shop and Action Nos. 4 and 6 from Terry Stroud. I didn't get the prices from him tho. He had a signed contract to purchase Sept. 1 a mint #1 copy of WDC&S. Another prize in his collection is Special Edition #1. So what we have here is a fan whose aim is to have a fine collection by quality rather than quantity, and his philosophy is that comics have never, until recently, sold for what they were really worth. He firmly believes that his $1801.26 deal has been successful in getting the publicity needed to stir owners to make their heretofore hidden caches available to the open market. The fact that their prices will be substantially higher than they would have been two years ago is accorded the reasoning of being a necessary onus. Supply vs. demand balancing each other out on a higher scale. Perhaps he is right. I cannot and will not judge. The feelings of fandom will be based upon which side of the fence the individual happens to be - buyer or seller. And the results will be based upon how badly the perspective buyer wishes to go to get a particular "find" to fill in his collection. P.S.: that Action #1 received a bid of $1,000.00 but Mike turned it down.

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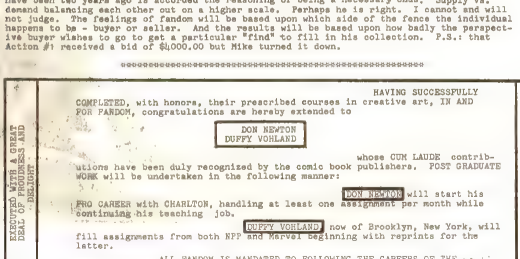

HAVING SUCCESSFULLY
COMPLETED, with honors, their prescribed courses in creative art, IN AND
FOR FANDOM, congratulations are hereby extended to
DON NEWTON
DUFFY VOHLARD
whose GUM LAUDE contrib-
utions have been duly recognized by the comic book publishers. POST GRADUATE
WORK will be undertaken in the following manner:
DON NEWTON will start his
FAPA CAREER with CHARLTON, handling at least one assignment per month while
continuing his teaching job.
DUFFY VOHLARD now of Brooklyn, New York, will
fill assignments from both NFP and Marvel beginning with reprints for the
latter.
ALL FANDOM IS MANDATED TO FOLLOWING THE CAREERS OF THE ABOVE
NAMED GENTLEMEN.
EXECUTED WITH A GREAT DEAL OF PROUDNESS AND DELIGHT
BOOK CLUB DATE - 8/25/71

CAPTAIN WIZARD appeared in Meteor No. 1 (a one shotter from which the repro to the left was taken), Red Band No. 3 and the only issue of his own title, which was a reprint of the Meteor story. All were published by one of Rural Home's several legal names. Costume: white blouse, red cape and leotards, blue belt and boots, red masked. He had a moustache. Alter ego: Joe Marshall. Origin: A waxed figure named "Theophrastus Bombastus Paracelsus" endowed him with the powers of magic. By saying the words "Melek Tawas" Capt. Wizard, through a clash of thunder and mystical bolt of lightning could fly and perform feats of magic. In other words all original concepts. Art appears to be by our old friend John Giunta, who seems to have made a career by doing second rate characters for second line publishing houses according to fifth line plots.

THE GRENADE appeared, thankfully, in only one issue of Capt. Flight Comics, No. 5. Four Star Publications must have been hard pressed to have printed this one. That the scripter and artist, one Bill Boyranasky had the courage to advertise his inexpertise is admirable, for this story is one of the finest examples of "hacking" that I have ever come across. Some heroes have costume changes from issue to issue, or from cover to inside story; but this one changed from panel to panel! The artist covered up his inability to draw the human body with bold masses of shadowing. The Grenade tossed live grenades at his adversaries, thus dispatching them in all the grandure of a July 4th holocast. As best as I can make it his costume consisted of red hood mask and boots, purple starburst shoulder covering similar to The Ray's, purple gloves and trunks, yellow shirt and leotards. Alter ego: Bruce Corbett, newspaper reporter who dons costume to avenge his brother's assassination by "The Limping Nazi".

ODDS AND ENDS DEPARTMENT

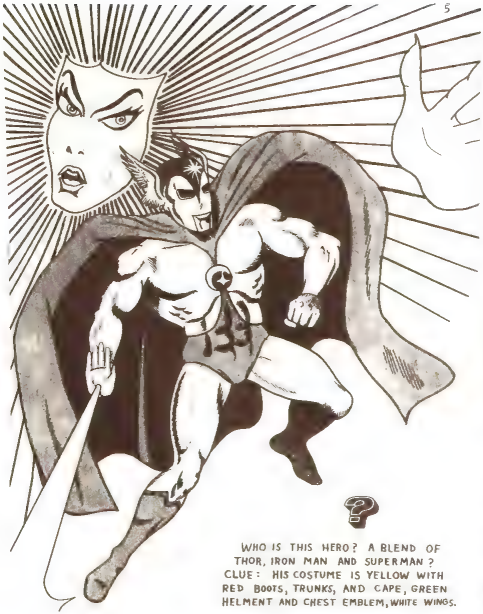
The beginning of a new feature which is actually the consolidation of old stuff into one section. Bits of news and pieces of class B trivia.....

To the right is a page from an Ace Paperback (30254) called "Great Moments in Hysteria" by Paul Bernstein and Warren Sattler. A MAD-type takeoff on some of history's greater happenings. One in particular had pseudological significance... the authors explanation of how Nietzsche arrived at his "Man & Superman" analogy for future philosophy majors.

On the next page is an inked drawing of a nameless super hero who graces the wrapper of Lotte Bubble Gum, a Japanese product which includes a decal in every package. A close perusal will show 100% American influence in the costume. The hero appears to be from the future or spends his time in gallactic adventures based upon the backgrounds shown on the wrapper. Again I must thank The University of Montevallo's own Willard Harrison for some excellent artistic rendering and consideration.

A picture worth a thousand words: when you tell a non-pulp fan that The Shadow's real alter ego is Kent Allard! While on the subject, I wonder if DC will use Theordore Tinsley's character, Benedict Stark (Prince of Evil) in their plots. He was The Shadow's probable No. 1 arch-foe during his Street and Smith days.

Stock Market Reading: A look back at some of the dealers prices for material as advertised in RB-CC #5 - some 7+ years ago. The figures in parenthesis are those listed in the latest Overstreet Price Guide: Mystery In Space 53 (first Adam Strange appearance) = 4.5¢ (4.00); Showcase 17 (first Adam Strange appearance anywhere) = 1.50 (16.00); Fantastic Four 1 = 10.00 (50.00); Fantastic Four 36 = 20¢ (2.00); All-Star 20 = 17.50 (45.00); Brave & Bold 28-30 (First J.L.A. appearances) 1.75 ea. (6.00 ea.); X-Men 2 = 1.50 (4.00); Adventure 60 = 10.00 (40.00); Capt. America 5 = 25.00 (75.00); Flash 105 = 3.50 (13.00).....



WHO IS THIS HERO? A BLEND OF THOR, IRON MAN AND SUPERMAN? CLUE: HIS COSTUME IS YELLOW WITH RED BOOTS, TRUNKS, AND CAPE, GREEN HELMENT AND CHEST EMBLEM, WHITE WINGS.

WORD SEARCH PUZZLES are the rage now. Here's one devoted to panelologists.

L	G	C	I	T	S	A	P	T	O	A	E	F	R	M	L	O	O	D	R	D	S
W	H	O	L	I	S	T	H	A	E	L	C	Y	C	O	D	A	H	Z	B	R	U
G	O	L	I	A	T	H	A	O	R	O	R	E	O	C	R	H	I	A	B	S	M
I	S	N	H	M	S	A	O	F	U	B	L	A	C	C	K	B	O	L	T	I	X
A	T	I	L	E	N	I	F	T	T	N	L	R	S	S	U	R	R	R	A	R	X
N	E	C	Q	D	W	O	T	R	R	N	O	T	I	R	T	D	C	A	C	A	A
T	M	E	K	U	G	Q	D	E	L	E	T	W	U	R	I	A	D	Z	A	K	N	M
M	D	P	I	S	T	O	Q	D	M	H	J	M	I	D	O	I	C	P	G	A	R
A	E	E	U	C	A	P	T	A	I	N	A	M	E	R	I	C	A	E	R	W	V
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Q	H	X	Y	S	J	U	M	P	H	A	W	K	E	Y	E	E	U	T	A	E	L
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R	C	A	L	X	H	E	H	E	C	L	B	R	T	E	A	H	A	T	E	P	O
O	T	R	V	R	E	I	R	C	E	B	A	Z	M	Y	L	N	D	R	I	R	I
G	I	N	E	E	I	E	G	H	C	S	V	T	S	A	E	B	O	N	D	R	C
U	W	A	R	Q	N	G	E	G	H	U	U	I	T	G	N	Y	F	H	O	E	L
I	T	K	S	C	K	N	G	E	B	L	T	S	R	X	U	O	I	R	O	I	O
L	E	H	U	L	K	N	E	L	F	E	C	I	M	M	F	N	W	M	C	M	C
A	L	N	R	O	X	I	J	R	B	M	S	A	O	L	N	P	E	E	A	K	K
T	R	A	F	R	O	T	H	E	V	S	I	N	O	L	N	D	N	N	J	A	J
S	A	M	E	E	O	R	D	R	G	H	L	H	S	S	V	I	L	E	G	N	A	D
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ANSWERS
NEXT
ISSUE

ANGEL	DAREDEVIL	HIM	MEDUSA	
ANTMAN	DR. DOOM	HULK	MR. FANTASTIC	
AVENGERS	DR. STRANGE	HUMAN TORCH	ODIN	
BEAST	FANTASTIC FOUR	ICEMAN	PROF. X	
BLACK BOLT	NICK FURY	INHUMANS	QUICKSILVER	
BLACK KNIGHT	GALACTUS	INVISIBLE GIRL	SCARLET WITCH	
BLACK PANTHER	GHOST RIDER	IRON MAN	SGT. FURY	
BLACK WIDOW	GIANT MAN	KARNAK	SILVER SURFER	
CPATAIN AMERICA	GOLIATH	KA-ZAR	SPIDER-MAN	
CAPTAIN MARVEL	GORGON	LOCKJAW	SUBMARINER	
CRYSTAL	HAWKEYE	MARVEL GIEL	THING	
CYCLOPS	HERCULES	MAXIMUS	THOR	
TRITON	VISION	WATCHER	WASP	X-MEN	YELLOWJACKET	ZABU

I think this is a good and appropriate time to thank my unofficial "assistant" LOUIS SULLO, JR. for all the photocopy and photostat work he has been doing for me in preparation of this column. Without his cooperation, CCC would be devoid of much pictorial matter.....

The word came in from my boss.....G.B. wants the whole thing typed the long way, so unless pictorial material prevents it, this is probably the last page of "Comment Collector's Comments" you'll have to look at by rotating our zine.

COMING NEXT ISSUE....and rounding out the year will be a FANDOM PROFILE on "The Collector" editor, Bill G. Wilson; hopefully a pictorial feature: "The Super Heroes of Australia's Golden Age", a book review of Philip Jose' Farmer's tome on Doc Savage, and the usual departments.....

YEAR END REPORT

An annual "Comic Collector's Comments" feature reviewing the important events of the year.

At the beginning of the year, Marvel announced the publication of a line of black and white "slicks" which ultimately included "Dracula Lives", a rennovated "Savage Tales", a MAD take-off titled "Crazy", "Monsters Unleashed", "Tales of the Zombie", "Vampire Tales" and "Haunt of Horror". They also capitalized on a number of licenses and releases obtained from major pulp publishers of the 1930s-40s-50s and literary classics to publish one shot specials of scifi and S&S themes. Their prolific schedule of reprints continued along with several "team-up" titles, one of which was Spider-Man and -. Fantastic Four was still advertised as "The World's Greatest Comic Magazine" although many would challenge the claim. Subby became "The Savage Sub-Mariner" and after more than thirty years of wearing the same pair of stippled green swim trunks, was given deliverence via a new costume in the late Summer. Henry Pym retired once again, Captain America got super strength, Marvel expanded their number of black super-heroes, and POOM was established. More details later.

Over at 909 Third Avenue, and subsequently Rockefeller Plaza, NPF continued their 50¢ Super Spectacular books, had a short run of "Wanted" and instituted "Secret Origins" to give us some excellent Golden Age reprints. Especially inviting were the origins. Sports comics were revived, Captain Marvel made a big, then a warm, then a luke warm, then.....splash as the year continued. An artist was finally selected for The Shadow, and the first issue turned out very well in that unlike Marvel's treatment of the pulp's Doc Savage, NPF stuck to the character's personality and background and came up with a genuine 1930s look, albeit I was perlexed after reading the first issue by the wanton killing and vigilante tactics the Comics Code allowed to pass through in the former Blue Coal sponsored radio hero's activities. Joe Simon repeated his "Brother Power, The Geek" schtick with "Prez", they took some of the OA Simon & Kirby characters and revamped them as the "new" Sandman and Manhunter, and Mr. Miracle became rote. The $1.00 "Shazam" ran into distribution problems and was not worth the cover price, and their first super-heroine in a long time came to the fore in the person of The Black Orchid. More details later on also.

After more years than I can recall, Adventure Comics changed its format with Superboy going his own way. Original plans called for it to be a new Brave & Bold and/or Showcase vehicle for characters and ideas, with nondescript fillers. This was to change later in the year. Red Wolf was brought back to the 20th century and had a short career thereafter. Those NPF revivals, Metal Men, Challengers and Doom Patrol had similar longevities as soon as production skeins were straightened out at DC. The Justice Society made a brief star appearance in the JLA Super Spectacular in March, and Marvel made social headlines and psychological waves by killing off Gwen with the Green Goblin as desert in April. Daredevil celebrated his 100th anniversary, and how many super-heroes can make that modern day claim? Even with Doc Savage being burned around in his fourth issue to conform with his pulp and paperback image, it was evident he couldn't work out in a 22 page per issue magazine. The Steranko covers did nothing for sales (2 & 3) and many aficianados of "The Man Of Bronze" were downhearted at the inevitable. Fafhrd and The Gray Mouser were good subjects for the Sword of Sorcery title, and Conan Doyle fit's style suited the theme to a "T", but unfortunately the buying public was unappreciative and the magazine failed as presented. Jonah Hex did make the grade tho, and his name became larger than the title on the cover. Tony DeZuniga's art was exceptional. Jack Kirby's Kamandi continued to be his best effort despite the obvious play on the Planet of the Apes theme. It was interesting to learn that Mike Royer shook his "Sorcerer and the Apprentice" role by doing work for Marvel by the midpoint of the year. Brother Voodoo became another black Marvel hero, with the untried black-magic-for-the-good as the basic premise. Ghost Rider cycled into his own title and even teamed up with Spiderman in Marvel Team-up and Black Panther got a well merited showcase of his own in Jungle Action the month previous. DC's Plop debut was replete with Basil Wolverton cover and Sergio Aragones art. The Yellow Claw was revived and gave Capt. America, Nick Fury and SHIELD a hard time for several issues. The Avengers and Defenders got into a six issue cross-over plot that left readers wondering which was the more powerful team despite the Avenger's cover claim. From Charlton came their first entry back into the adventure field, E-Man. Art by Staton was passable, actually good in some panels; and the pleasant mixture of old hat pulpdom blended well. There is hope for this one and initial sales figures seem to agree. A Kung Fu hero will follow. Grey Morrow became editor of Archie's return to this same field with a one man presentation of horror & sorcery stories under the Red Circle banner. In June it was the annual JLA-JSA get-together, this year with some of the old Quality heroes occupying yet another Earth. A reverse of our WWII with Uncle Sam as leader of the latter group satisfied collectors. The Hulk and The Thing had their annual battle, this time in Ben Grimm's new ampitheater, Marvel Feature. As the last lap came up, Marvel borrowed from all the B&Ws and some National Lampoon style photography to come up with something called Crazy. Nothing special. What was special for EC addicts however, was the revival of Simon and Kirby's Black Magic. Howie Chaykin, with Swords of Sorcery having ended, lent his style to Iron Wolf in Weird Worlds, replacing ERB's non-Tarzan creations. Son of Satan took over Marvel Spotlight, and this anti-hero needs definition in order to establish his worth. The "new" Manhunter filled the back pages of Detective wearing a costume that defied belief, Walt Simonson's broken line art making him and it enigmatic. It seems that wanton killing is the latest thing for new entries, magnifying the obcolescence of the Comic Code Authority. The Shadow visited The Batman in the latter's best 1973 issue of his own title. The pulp's man of mystery has a healthy career ahead of him, with or without the revelation that he was the Caped Crusader's pre-career idol. The "Savage" Sub-Mariner changed his costume after 33 years and embarked on a new "Hate the Land Dwellers" campaign. Spiderman continued to dwell on Dope & death as did his scripters. Secret Origins presented $500.00 worth of uA material by presenting the origin of the Spectre. Delight for fans, albeit disappointing in material value. The Black Orchid say goodbye, possibly for a short while, with many questions about herself unanswered.

Next year's report will begin with the change in format, price and future of the 50¢ comic magazine which DC is reverting to. This year, a pot pourri of material was ours, and a weeding out of uninteresting and/or sales poor titles and characters took place. Many new artists and writers appeared, some showing promise, others indicating that their talents are orientated to specific categories. Signs that the industry was retrogressing were there, but happily the backward steps were toward the good. Even the severest critics should be tepid in their opinions.....

2. *Adult Comic: Ally Sloper's spring holiday drawn by W. G. Baxter, 18th April, 1885.*

17. *American Superhero Billy Batson cries "Shazam!", and Captain Marvel is born, drawn by C. C. Beck*

British Superhero Micky Moran cries "Kimota!" and Marvelman is born, drawn by R. Parker

COMIC ART HISTORY OF ENGLAND

Another chapter in the continuing coverage of comic art in the English speaking countries of the world. This is the second summary study of Great Britain, and the material comes from a booklet titled "Discovering Comics" by Denis Gifford, C 1971 by Shire Publications.

To recap, the first forms of comic art were to be found in newspapers via political cartoons. Who better than England could lay claim therefore to have printed the first such English subtitled material? Although scholars could peck their individual preferences with sufficient evidence, many have agreed that "Ally Sloper" which first appeared in May, 1884 is the first presentable example of comic art in the form and manner we know. The popularity of this strip led to reprints that sold for one shilling in 1873. 216 pages with a hard stock cover specially drawn for the occasion, it can also lay claim to the world's first comic book if a lawyer so wishes to make a case for it. "The Coloured Comic", printed in four colors (red, blue, yellow and black) in 1898 by Trapps, Holmes & Co. was one of the first full colored efforts in England. Between the two, there were many other one penny and two penny, mostly B & W newspapers with sections of comics appeared in frequency. The calibre was akin to the Yellow Kid stuff that America first got at the turn of the century. No better. No worse. In the 1920s and 30s, when competition became keen, comic newspapers offered premiums to the kids with each purchase. For instance, for one penny an English lad could purchase the twelve page "Rattler" and get a free football; or "The Dandy Comic" and get an express whistle. In 1936 the first British gravure press comic appeared, and who but Mickey Mouse should be the subject! The first British comic book to follow the American format was "New Funnies", February, 1940. With the introduction of Superman to the English public via a reprint in New Triumph, the costumed hero became at once a favorite in demand. Unfortunately the time was 1939, and Europe was in the throes of WWII. No longer could England, like much of the world, depend upon the United States for comic material. Like its Commonwealth member, Canada, it created its own fare. The first efforts were 64 pages with colored covers and B&W interiors. Continuing shortages reduced a weekly or bi-weekly issuance to quarterly and the page count was reduced to 32 pages. Some of the titles were "Thrill Comics", "Slick Fun", "Topical Funnies", "War Comics", "Extra Fun". The material was heavily laden with patriotic themes and slogans, the art work generally as hackish as some which minor publishers presented in the U.S. during the same time period.

An interesting note occurred when NPP won its case against Fawcett over the Superman-Captain Marvel rivalry. In Great Britain the good captain was ever popular also, and when Fawcett settled its suit by withdrawing from the comic book field, its English distributor, L. Miller & Son was left out in the cold. Refusing to let a good thing go, Miller called in ex-commando artist Maurice Angio, and within two weeks time an overprinted banner read "The Marvel Man". Billy Batson became Micky Moran. Instead of the magic word "SHAZAM", the atomic cloud took the place of the lightning bolt at the utterance of "KIMOTA", and there stood Marvelman instead of Captain Marvel. An acknowledged swipe of the first order! From that first appearance on Feb. 6, 1954, Marvelman's career lasted over 300 issues and with him soon after was Marvelman, Jr. and others.

As EC Comics caused the Code Authority to be created, our infamous Dr. Wertham had his English counterpart in the person of Rev. Marcus Morris. Ultimately a "Horror Comics Bill" was pushed through Parliament and Morris ran his own agency with the advent of "Eagle" featuring Dan Dare, Pilot of the Future. Titles such as "Girl", "Robin" and "Swift" followed, all with clean lines, good art work and spotless themes. "A pre-war touch of class to post-war British comics" was the byword for the 1950s in Great Britain.

By 1960 there were no fewer than 63 different comic weeklies in England. Six years after Stan Lee and Marvel introduced the Fantastic Four to an American audience, The Oldham Company, Ltd. of Great Britain was reprinting these Marvel products in titles such as "Pow", "Fantastic" and "Terrific" and by 1967 the Marvel Age was in full bloom in Great Britain. It continues to this day with some material being of that nation's origin in both story and artist (The Hulk vs. the Matador being a classical example of an English issue not available here) which is unavailable off American newsstands.

Today the picture is a combination of pre-War and post-War patterns. American imports, both newspaper and comic book material as well as English produced material. The major publishers are Fleetway, IPC, Thomson, Odhams, City, and Gresham. Some of the major titles are "Knockout", "Fly Tornado", "Scorcher", "Wizard", "Thunder", "Champion", and "Valiant". Actually a concise list covering the years 1960-1971 would contain some 63 titles. Comic characters would include Hanna-Barbera's Yogi Bear and Walt Disney's Mickey Mouse to The NPP and Marvel Super Heroes from the United States, and the British spawned Modesty Blaise and James Bond to the likes of Bobo Bunny and Whizzer and Chips.

Pictorial examples of the material covered above, follows.....

FREE TO EVERY READER
WITH THE NEW COMIC
THE GREAT EXPRESS WHISTLER
8 DIFFERENT ENGINE WHISTLES IN 1
THE DANDY COMIC
OUT ON FRIDAY 3RD DEC.

12 Dundee's 'Dandy': advertisement for number one, 3rd December, 1937

16 British Comic-book: first issue of 'Topical Funnies', April 1940; cover by Wood

19 'Eagle Arrives': advertisement for number one in parent magazine 'Picture Post', 15th April, 1950

FANDOM PROFILE

A grandfather, retired from active business, not a dealer, collector or favorite of the major publishers; yet the most powerful single force in a facet of fandom that is most dear to all of us - our pocket-books. A man whose life style is such that he pursues those who tend to deal irregularly without asking for compensation. His reward is a feeling of self satisfaction. He takes great pleasure in publishing his own fanzine and in issueing invitations to all who wish to join the group who abide by a fixed set of rules and display his seal of approval in their advertisements. His name is STANLEY R. BLAIR, but known to most as just plain "STAN". His name is synonymous with a flock of initials including "WE", "WSA", "WE-uns" and "WRB". All this will be explained as I most anxiously present his FANDOM PROFILE.....

Originally operating out of Dayton, Ohio when "Stan's Weekly Express" was first published in 1969, but more recently of Houston, Texas; Stan Blair came into fandom by accident. Living in the Lone Star State at the time, Stan's father-in-law passed away in 1969. As is his metal, Stan felt obligated to go North to Dayton, Ohio with his beloved Mrs. Stan to care for her mother, who at that time, albeit unkown to her, was terminally ill with cancer. There, he assisted Mrs. Stan's younger brother with his mail order auctions of pulps, comics, sci-fi hard-backs, paperbacks, etc. Bid lists containing thousands of items were involved and acted as a training ground for Stan's introduction into fandom and the acquaintanceship of several hundred collectors. All too frequently came information about those who needed but one or two specific items and found an equally limited list of items they would like to dispose of without going through the motions of dealer activity and administration. As a result of a survey he conducted, Stan started an inexpensive mimeo adzine. Known as "Stan's Weekly Express", this one page, two sided effort mailed on Sunday, September 14, 1969 was an at-once success, and growth turned it into a weekly affair of stature to be called "WE" by most thereafter.

As the adzine grew in size, a problem not bargained for presented it-self in the person of the biggest advertiser to date. Ian Derek Dryden as the advertiser called himself, would be responsible for changing the "purpose, intent, format and the future of WE as a result of his ad appearing in issue No. 39". And he would also be responsible for giving Stan the real credits required to rate an invitation to be a FANDOM PROFILE. Over 100 collectors responded to the choice buys in Dryden's ad; orders totalling approx. $5000.00. Within a short time Stan was receiving various complaints and an investigation revealed the chilling fact that WE had a mail fraud on its hands. What followed is like a script out of Mr. District Attorney and Perry Mason rolled into one. If an energetic script writer were to be given the assignment of taking over at this point, he would say that Stan had donned cape and mask, took to the sky and began a trackdown that would make the F.B.I. look like a hick town sherrif's office. But this is not so much the case in color as it was in detailed fact. WE No. 41 was witheld from its usual Sunday mailing and the front cover was overprinted "WARNING ALERT". It advised subscribers of the situation and requested their personal experiences with Dryden. The mail and phone calls poured in; and Stan contacted the Chief of Detectives of the Dubuque, Iowa Police Department, who in turn ordered the arrest of Dryden. Within hours of their apprehension,

Ian Derek Dryden turned out to be not one, but two people: Daniel Randall Welch and Edward Joseph Herbert, both of Rockford, Ill. Welch had been a short term fandom publisher. The details involved in the actual apprehension, presentation of affidavits confirming mail fraud by victims, phone calls to official parties by Stan, etc. led to an indictment, trial and conviction in the U.S. District Court, Cedar Rapids, Iowa. 95% have been paid back at this writing. The details are a matter of public record. I have read much of this material via Stan's various letters to me and articles from WE and WE-uns and regret that space limitations in this column prevents me from giving you readers some very, very interesting literature. Stan's personal expense was $208.53 for all the long distance phone calls, etc. This money was spent without thought of reimbursement. But grateful "victims" insisted on contributing $3 a fund which exceeded the actual costs, and the balance was put into a "kitty" for future fraud case expenditures. It was not long before these monies were used. But I am getting ahead of myself.....Stan gives full effort and sincereity to the apprehension of cheats at all times without any thought of having expenses paid back. Thus cheat victims of small means have received the same favoured treatment and fruits of successful court decisions as have those happy to part with a fraction of the hundreds of dollars they might otherwise have lost.

Two innovations resulted from the Dryden Case. One was the creation of the WE REPORTING BUREAU in 1970 dedicated to the investigation and prosecution of all mail order fraud. The other was the WE SEAL OF APPROVAL. A doctrine which signed dealers pledged to obey; and which calls for the following of clear cut rules in guaranteeing merchandise or money back to dissatisfied customers within a prescribed period of time. Much like our system of government, both entities are checks and balances against one another. A WSA member accused of wrong doing automatically becomes subject to the procedures used by WRB. These include public announcement of a dealer's mishandling of a sale; requests from others similarly victimized and Stan's special brand of legal investigation down to the judge's final sentence. Thus it follows that a dealer advertising a WSA can be counted on as an honorable person to do business with. Applications for a WSA are always available by writing to Stan at P.O. Box 45605, Almeda Station, Houston, Texas, 77045.

During the past several years, WRB has successfully handled several hundred complaints by seeing that the merchandise paid for was delivered, restitution made....or prosecution! New cases come in continuously. Anywhere from 30 to 45 are in process at all times. The "biggie" - the ARNOLD MEYROWITZ CASE is now three years in investigation and promises to exceed the Dryden Affair by thousands of dollars. A noteworthy achievement is that not one single case involves a WSA member.

In June, 1971, after a prolonged illness, Mrs. Stan's mother died. Their obligations discharged, the Blairs made immediate plans to return to their beloved Houston. Then disaster struck. Stan suffered a major stroke, one which impaired his speech and vision and paralyzed him left side. It was not until a year later that Stan became physically able to once again take up the publication of WE and once again pursue fandom's cheats. Thus, in October, 1972 WE, WSA, WRB and WE-uns forged ahead. Stan was somewhat overwhelmed by some of the changes that took place in fandom during his absence. Many of the older fans - early subscribers to WE, had dropped out; prices were higher beyond comprehension; indications that the "fun" game of collecting was gone; the personal exchanges between buyer-seller-and Stan were nil. The one thing that did not change was the presence of cheats. The cases

were waiting for him.

Why did he become a crusader? Stan answers: "I didn't. I was born a Crusader -- always have been -- and always will be."

His favorite publishing efforts? Several. Issues #3 & #4 of WE had the largest distribution figures - 10,000. The special anniversary issue, No. 52 had the largest page count - 80. All issues are mimeographed (although from time to time some offset is used, particularly when pictorial matter in involved) and the typing, I am embarassed to say because of my own inadequacies, is impeccable. The same mimeo machine purchased in used condition for issue 12 is still going strong and has produced faithfully some 2,100,000 pages of material to date!

The future? An "early warning system" will be instituted in the Fall to prevent prolonged cheating by any one individual. WRB and WSA services will be expanded to national coverage. Freudulent activities Stan reports, have increased fourfold since 1970 and these measures are necessary to stem the tide.

What can I, as the author of "Comic Collector's Comments" say in conclusion? "Yes Fandom, there is a Santa Claus. And he giveth his time and money to see that we, as buyers, are protected." Too corny, and Stan's PROFILE has already said that. Best that all of you, having read these pages, utter a silent "thank you" to a courageous gentleman just as I will write here and now, a public "thank you and well done Stan Blair".....

==========

ADD TO THE LIST OF STATUES of comic strip characters, the one of Andy Gump, reposing in Flat Iron Park, Lake Geneva, Wisconsin, not too far from the former estates of Sydney Smith, his creator. Vandals broke the original statue, but a fund raising drive provided the money to have another made, this time out of plastic rather than the fragile plaster of paris the original sculpture contained. Smith's daughter, Mrs. Russell Luckow, said that the original was unveiled in 1924 at a big party in his lakeside home. The second one was presented in 1969. Andy, adorned in his frock coat, large tie, long brimmed hat, stands all with one foot on a glove of the world, one hand holding a scroll.

Harry Foster Welch, the voice of Popeye The Sailor in the old movie cartoons, died at the age of 74, on August 16th. He also did the voice over for Brutus and, believe it or not - Olive Oyle.

How many of you old timers, when reading Marvel Teamup #15 (Spidey and The Ghost Rider), associated the chief villain The Orb with Fandom's own BILLO WHITE and his creation, The Eye? Two of our greatest early products - Biljo and The Eye! I wonder if Roy Thomas had this in mind when he had that large white globe with a pupil on it, used as the main art of the heavy's costume?

DUFFY VOHLAND'S new address (yeah, he moved again) is 7218 Bergen Court, Brooklyn, N.Y. 11234. It's in the same compound that TOUGH TONY ISABELLA and my nemesis PAUL LEVITZ live in.

MAIL DEPARTMENT

ROGER L. DUTCHER of Beloit, Wisc. wrote a very nice six-pager in which he gave his comments on several things including Charlton's entry once again into the superhero field with E-Man, the price of old comix, his first Con visit, and best of all, he sent those two newspaper clippings on the Andy Gump statue and the demise of Popeye's movie cartoon voice.

My thanks to TONY KOWALIK for the political cartoon using Daddy Warbucks and Angela Davis as a black Lil Orphan Annie as the central figures.

Probably my hardest working contributor, WILLARD HARRISON, Helena, Ala., whose efforts are well represented this issue, has submitted yet another word search puzzle containing 60 super villains. I'm saving it for a future issue.

Are you ready? A letter AND A PICTURE OF M.C. GOODWIN, from that noble "Super Hero Detective", FANDOM PROFILEE and environmentalist-friend. As M.C. says on the back of the photo, probably the only one ever taken showing him holding a non-golden age comic book. But he came close! It was the giant $1.00 Shazam. Hey M.C. I'll need your colaboration on some little known G.A. heroes again sometime next year for the "Minor League Super Heroes" feature. Get the coke bottles ready!

WILL HAMBLET of Santa Monica, Calif. agrees that although most of us would like to see Shazam stay on the market, a lot will depend upon sales to the juvenile level. With the Infantino-Beck disparity on the story lines, and the latter's dismissal; things are not going to get better for the good Captain.

Two letters from BRIAN PATTON of Kingsport, Tenn. Brian is really concerned over the two publishers entering the super-hero/adventure field again - Charlton (with E-Man) and Archie (with Gray Morrow's Chilling Adventures). Did everyone, incidentally, notice that Fawcett is handling the distribution of Achie Comics (their name is on the front covers)? As I said before Brian, I for one hope that both ventures succeed. We could use some new additions.

Pro-artist DON NEWTON thought I was kidding several years ago when I told him that I was keeping all those letters pertaining to his fan career. Photocopies of all that stuff which I sent to him recently, has probably caused him to appoint me his official biographer when he becomes the star I expect him to be. Now this leads me to a mini-"Opinion" bit: my detractors will be quick to note that I once proclaimed this column of and for the fan. Both DON NEWTON and DUFFY VOHLAND are now pros. In return to the letter of the column bylaws - I would be doing myself a disservice because these two are "my guys". I grew up with them and refuse to abandom such friends. So let it be known that exceptions to the rule are being made, and their achievments will continue to be expounded here!

POSTSCRIPTS.....Clayton Moore, in the role of The Lone Ranger, is touring the country with Stoney Burke's World Championship Rodeo.....J.R.R. Tolkein had the rare privilege of being a living legend, but strangely, his greatest following was in this country and not his native England. He passed into the Land of the Hobbits on Sept. 2nd.....CPL, the TV Guide sized zine produced by C.P.L./uang covers the great pulp heroes, Doc Savage and The Avenger this issue (#5), with fine efforts by "Gang" members "Doc" Larry Brnicky, "Sterno" and Roger Slifer.....criticism of Star Trek cartoon TV show: all posative. It is exceptionally difficult to transpose live action to animated substitue and yet keep within the framework of the original. The first episode showed excellent results in this category. But thank God the producer used the voices of the original cast to assure similarity. Star Trekkers should be pleased.

MORE MAIL....this time from several FANDOM PROFILEES....my good friend from "Down Under", John Ryan is sending me some of his personal collection to gather material for future columns. You'll see some of this beginning next issue. The giant Shazam served as a sales tool for John in a recent regional conference with his Firestone people. John's Boomerang for CAPA-alpha was his usual first class job!

And from pulp expert and RB-CC contributor Bob Weinberg came news that he recently married (congratulations Bob!) and has temporarily abandoned his PhD. I subscribed to his Philip Jose Farmer "Doc Savage" book (Bob sends along an additional piece that described Farmer's research trials and tribulations in writing the book with each purchase....and exclusive with him) and note that "Gangland's Doom - The Shadow of the Pulps" is another item available from his book dept. Bob enlightened many of us about The Shadow long before NFP purchased the license for comic books; and I would venture to say he was an expert in the pulps long before they became fashionable. Details can be gotten by writing to him at 10533 S. Kenneth, Oak Lawn, Ill. 60453.

From nearby Hartsdale, N.Y. a letter from Randy Medoff and a photocopy of the Barry Smith art in New York magazine on ad agencies. Barry is doing quite a bit of commercial stuff, but sometimes fails to seek permission to use certain comic characters.

And finally, a long overdue, albeit very short note from "Hoopeston" Dave Hartman member in good standing of "The Gang". I expect more mail from this worthy in the future.

95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

THE RB-CC INFORMATION CENTER

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****

MIKE PHILLIPS...TORNADO, WV.

Q. I have a small size comic (7¼ x 5 inches) that I would like to know if it is worth anything. On the cover it says POLL PARROT'S HOWDY DOODY COMIC BOOK #1. On the inside front cover it is dated 1950 and published by Roberts Johnson and Rand. It is in very good condition.

A. According to the PRICE GUIDE there were at least 10 POLL PARROT give away books. They list a mint issue at 50¢ but I figure a 1950 HOWDY DOODY would be worth much more then that.

JOSEPH TRICARICHI...CLEVELAND, OHIO (Thanks for the kind words Joe).

Q. Which issue of ZIP COMICS had the lead story Steel Sterling vs Gargulo, the Puppet? It's July 1941.

A. If July 1941, then it would be #16.

Q. What is the number of the May 1941 ACTION COMICS?

A. It would be #36.

Q. Which ADVENTURE had Starman vs. Dr. Doog in communication foul-up master plan?

A. It isn't #62 as that one had Dr. Night as did #65. #61 had the Brotherhood of the Electron, #63 was Adv. of the Earthquake Terror and 64 Mystery of the Man with Staring Eyes. Since you place it about #62 does that help you?

Q. Which issue of AMAZING MAN had A-Man vs Herr Que and Hitler? Text story in this issue is "CRYPT of the LIVING CORPSES!"

A. ?

ROBERT E. SAYER...DEL RIO, TEXAS

Q. Which issues of WALT DISNEY COMICS & STORIES featured Mickey Mouse and the Seven Ghosts serial? It was also published in a BIG LITTLE BOOK but run in several WDC&S back in the 50's or 1951, I think.

A. I don't know about the 50's but this serial ran in #3 and 4 Dec. 1940 and Jan. 1941. If it was reprinted later, does anyone know in which issues it was?

Q. CRIME DOES NOT PAY advertized a comic called CRIME AND PENALTY. COMP #47 Sept. 1946 was the issue. Was this comic ever published as it is not listed in the Price Guide.

A. To my knowledge no.

Q. Can you list all the comics published by Lev Gleason or Comic House? Was SILVER SPEAK the first?

A. SILVER SPEAK COMICS was the first. It was published by New Friday Publications as was the early DAREDEVIL COMICS. Then they changed to COMIC HOUSE around DAREDEVIL #8. Originally both were published by Your Guide but changed to New Friday in 1941. Titles were SILVER SPEAK #1 Dec. 1939 - #21 May 1942. #22-24 were not COMIC HOUSE issues, only reprints from earlier issues. DAREDEVIL #1 July 1941-#134 in mid 1956. CAPTAIN BATTLE COMICS 1 and 2 (later issues not by Comic House) which became BOY COMICS with #3 April 1942 and ran through #119 March 1956. There were two issues of CAPTAIN BATTLE JR. Fall and Winter of 1945. CRIME DOES NOT PAY ran from #22 July 1942-147 in 1955.(First 21 issues being SILVER SPEAK). 74 issues of CRIME and PUNISHMENT. One issue of SLUGGER in 1956. BLACK DIAMOND ran 60 issues from 1949-56. These I know off hand. Can anyone add to this list?

Q. What issue of BUGS BUNNY Color Comic featured Bugs and The Haunted Mountains?

A. Don Rosa says it is Color #142 April 1947.

JOSEPH FILDAU...KENMORE, OHIO

Q. In what consecutive issues of MAJOR DISNEY'S COMICS & STORIES did the story Mickey House and the Magic (Aladdin's) Lamp Appear?

A. That would be WDCS #17-20 I believe.

Q. Did the Klag Comics Group FLASH GORDON #11 contain any of the original Flash Gordon stories? Or did it contain stories created for that particular issue?

A. #11 contained a new story drawn by Rod Cramdall.

JOHN PIERCE...COLLINSUS, OHIO.

Q. What are the stories that appeared in the CAPTAIN MARVEL STORY BOOK, how long were the stories and was all art by Beck?

A. In all there were 4 issues of the CAPTAIN MARVEL STORY BOOK. Thanks to Fred Mommens, I can give you a run down on numbers 1,2 and 4. Fred let me see his three books so this information is first hand. All three books I've seen are by C.C. Beck or at least I figure he was as he is listed as chief artist even though only #4 has his name signed to the story. The first two issues were inked by Pete Costanza and at time it looks like he did the inking with a brush which really gave the art a beautiful effect. In my opinion, these three issues contain some of the best CAPTAIN MARVEL art I've ever seen.

The first issue was dated Summer of 1946 and cost 15¢. It contained two stories of over 20,000 words. The first story was a total of 33 pages of which 17 were comic page illos and 16 pages were text. The story contained 10 chapters. Title of the story was Captain Marvel on the Planet Pazzoo. Ch.1. Columbus Smith Arrives. Ch.2. The Secret of Old Shazam. Ch.3. Babylope at the Radio. Ch. 4. Murderers' Plot. Ch. 5. The Loom Voyager. Ch. 6. Danger in the Deep. Ch. 7. C.M. Takes a Dive. Ch.8. New World in the Sea of Space. Ch. 9. The Claims of Pazzoo. Ch. 10. Sweed's Dirty Deed.

The second story in #1 has a beautiful two page splash followed by 148 pages of text and 153 page of illos. On the contents page this story is called C.M. and the Trap of Doom but the title on the story is C.M. and the Fiendish Four. Again there are 10 chapters. Ch.1. The Fiendish Four. Ch. 2. The Missing Ones Mystery. Ch.3. The Threat. Ch.4. Beasts Pays a Visit. Ch. 5. The Fight. Ch. 6. A Disappearance. Ch.7. When Greek Meets Greek. Ch.8. Blasted to Bits. Ch.9. Mistaken Identity. Ch.10. Ladies in Distress.

In the first story Cap meets and hasts the four-armed natives of a strange world while holding a twentieth century Christopher Columbus across the Atlantic. The second story continues Caps battle with the evil Sivana. Both stories are serious stories.

The second issue was a 36 page magazine and sold for 10¢. It contained only one story divided up into 12 chapters. The title of the story was CAPTAIN MARVEL and the SEN PEOPLE which pitted Cap against a tyrant from space and a trip to the planet Mercury. Again the story is a serious one. There are 17 pages of illos counting the inside back cover and 16 pages of text counting the inside back cover. The book carries no ads. The date is Winter 1947. Chapters are 1. Assignment to Mystery. 2. Death From the Skies. 3. The Visitors From Space. 4. The Days Grow Cold. 5. C.M's Space Ship. 6. Disaster Between the Stars. 7. Tyrie's Revenge. 8. Marooned on Mercury. 9. The Trail of Dr. Zinngag. 10. Landing on the Sun. 11. Tyrant's Treachery. 12. Conclusion.

#4 was dated 1949 and like #2 contained only 36 pages. This issue was all Beck art and had 18 pages of art and 14 of text. There is little more humor in this story which was titled CAPTAIN MARVEL AND THE CANDOYITE MEN. Again there were 12 chapters. 1. Assigned to Egypt. 2. Desert Accident. 3. The Monster from the Egg. 4. Egyptian Magic? 5. Voices in the Dark. 6. The Candoyite Men Attack 7. Captives in the Desert. 8. The Evil Duplicates. 9. Escape from Death. 10. Battle on the Dunes. The Candoyite Queen. 12. The Dust of Destruction. When I mentioned humor refering to this story I was referring more to some of the art then the story itself.

While these were regular size comic books they were laid out like a BIG LITTLE BOOK in that one page was text, the next a full page illo etc. I only wish those at National would get a chance to read these books so they would get a whole new out look on Cap. He isn't the clown they make him out to be.

If anyone has the CAPTAIN MARVEL STORY BOOK #3 would you please send me similar information on it to print. Late note: See page five.

Last issue I mentioned that the CAPTAIN MARVEL JR. story that was reprinted in the dollar SHAZAM was not by Mac Raboy? Since then I have learned more from John Pierce. Not only did National credit the story to the wrong artist (artist was really Maurice del Bourgo) they also gave the wrong book. This story was not from CAPTAIN MARVEL JR. #11. So does anyone know where this story original appeared?

Also from John Peirce: Re: Christopher Belcher: I'mm J'onn's powers, in addition to Supermn's: he could dematerialize, become invisible, see around corners, change to Supermn's: he could dematerialize, become invisible, see around corners, change shape, grow to giant size and do several other things, but his powers and even his costume were somewhat inconsistent over the years.

MICHAEL UNTERBY...PHILADELPHIA, PA.

Q. I would like to know if you have ever seen or heard of SMILE COMICS, POP COMICS, and FUNNY COMICS (I am not sure of this title). I have seen the first issues of these magazine, and I would like to know what they are worth. They are all from the mid 150's and carried a cover price of 7¢. I think they were published by Funny Comics.

A. I've never seen of heard of these. Can any of our readers help on this?

GREG ROSENSCHEIN...DES MOINES, IOWA

Q. What were the last 1945 issues of the DC line?

A. I take it you mean the last issues to carry the 1945 date? If so then these are the last to carry a 1945 cover date: ACTION #67, ADVENTURE 89, ALL AMERICAN 54, DETECTIVE 82, FLASH 48, MORE FUN 94, STAR SPANGLED 87, SENSATION 24, WORLD'S FINEST 12, COMIC CAVALCADE 5, ALL STAR 19, LEADING 5, SUPERMAN 65, BATMAN 20, ALL FLASH 13, GREEN LANTERN 10, WONDER WOMAN 7, HOP HARRIGAN 5, and MUTT & JEFF 12.

Q. What were the last issues of ACTION for Clip Carson, Scoop Scanlon, Chuck Dawson, and Marco Polo?

A. Clip Carson was last is # 41, Scoop Scanlon 13, Chuck Dawson 22 and Marco Polo was last in 17.

Q. What non super heroes were in STAR SPANGLED COMICS?

A. Assortment of the Army 1-6, Penniless Palmer 6.8-69,71-77,79. Super-Sleuth McFooey 26,27,34. Captain Compass 83-130. Headhunters Around the World 94-121. Ghost Breaker 122-130. Tomahawk 69-130. Dover & Clover 96 and Federal Men 91-93.

Q. What non super heroes were in World's Finest Comics?

A. This covers only up to #33. Johnny Thunder 1-3. Mando 1-7, Boy Commandos 8-41. Tommy Tomorrow 102-124. Hop Harrigan 4. Red, White & Blue 1-7. Pretty 1-3, 6-14. Young Doc Davis 1-4. Punch Parker 1-2. Super-Sleuth McFooey 10,12,22,24,27, 29. Dover & Clover 12,67. Johnny Evergreen 15-26,28,30. 3-Way Hanks 31-32. Tomahawk 5?5, 65-88, 90-101. Doc and Patty 36,38,40-42. The Wyoming Kid 42-64. Full Steam Foley 42-48. Rusty 146. Tom Sparks 49-58. Vitamin Vic 50-51,61. Headhunters Around the World 59-62. Captain Compass #63. Two-Gun Percy 68-69.

JEFFERY WANSER...EAST ROCKAWAY, N.Y.

Q. Who drew the covers and UNCLE SAM stories in NATIONAL 16-19?

A. I don't know about the covers but I'd say most of the stories were by Lou Fine. #17 was.

Q. Who drew The Spy in SMASH #32 and 35?

A. #32 would be Lou Fine while #35 has Rod Cramdall art.

Q. Who drew the lead story in DOLLMAN #12?

A. Anyone have the answer to this?

Q. In which issues of NATIONAL COMICS did Rismer draw Uncle Sam?

A. Only in #3-5.

AN EDITORIAL BY RAYMOND MILLER
THE SAD STATE OF SHAZAM!!!

The following article has the personal okay from C.C.Beck.

This will come as a shock to many fans, while others, no doubt have suspected it it would finally happen - C.C. Beck is quitting SHAZAM! after #10. Reason is,he is getting poorer and poorer stories to do. National will not listen to his pleas that they are ruining Captain Marvel, while many fans have known it from the start. Mr. Beck has even made suggestions (and no one is better qualified than Mr. Beck) on how to get better stories. One one occasion National telling C.C.Beck to draw the stories next to him just as written and that he would receive just those two stories a month, and no more!

So it looks like National isn't interested in the readers at all because National will not listen to Beck, collectors or fans. So what to do? I suggest everyone write National, demanding that they up-grade the Captain Marvel stories before Cap goes the route of Plastic Man. Captain Marvel had his share of semi-serious stories during the forties and was never, as Fred Schwartz refered to him in the NEW YORK SUNDAY NEWS of June 7, 1953 "A grown man with the mind of a 14-year-old kid". If this is the route they plan on following, then Cap is doomed. So come on, fans, collectors, even you kids- write to National and tell them - no demand them- to start getting better stories and not let C.C. Beck go. If anyone knows what Captain Marvel needs to get him on the right track, C.C. Beck does and National should recognize this fact and take some advice before the whole thing goes down the drain.

I stuck it out on fair hoping for better stories but issue #5 about did it for me. Billy is a 14 year old newsreader - can you picture a 14 year old with a wagon around collecting newspapers in this day and age? The stories are timed at pre texas and at times seem to be written by them. My last off to Mr. Beck for sticking to his guns. I think my views represent those of the majority of fandom...right M.C., GEORGE, HOWARD, CARL, DAVE, FRED, and the rest of you?

Mr. Beck told me this article expresses his feelings better than he could.

ROBERT CHESHIRE...MONTREAL, QUE.

Q. How many first issues are known of ACTION, SUPERMAN, WHIZ, WALT DISNEY, MARVEL, BATMAN and DETECTIVE #27.?

A. I tried to take a pole once but got no response but I figure there should be around 20-25 copies of each that still exist somewhere. That Michael Hehdy, who is supposed to have headed over $3600.26 for ACTION #1 to someone who had purchased it from Bruce Hamilton for $1500 claims he has set a retail price of $10,000 on it and would sell it only to a museum. I say Mr. Hehdy is a little crazy or a real comic book lover and being a comic book collector myself, the two kinds go together.

WILLIAM HARRISON for Bill Paul (#102)"the Atom has appeared in SHOWCASE 34-36, ATOM 1-38, ATOM & HAWKMAN 39-45, HAWKMAN #9, 80 page Giant SECRET ORIGINS #3, DETECTIVE 268, BATMAN #177, BRAVE & BOLD 53,55,73,77, JUSTICE LEAGUE 14-28,31-34,36-38,40-42, 44-45,47,51,53-54,60-63,65-66,69-72,74-76.

IRON MAN has appeared in: TALES OF SUSPENSE 39-99, IRON MAN-SUB-MARINER #1, IRON MAN #1-on, AVENGERS 1-16,45,51,59,66-67,70-71 (plus 70's issues), CAPTAIN AMERICA 112, CAPTAIN MARVEL 14, FANTASTIC FOUR 25-26,FF SPECIAL 3-4, THOR 112, TALES TO ASTONISH 82, AVENGERS SPECIAL 1-3, MARVEL SUPER HEROES 1,21, MARVEL TALES 1-2. MARVEL COLLECTORS ITEMS CLASSICS 3,24.

These are only the appearances these heroes made from their origin until their Dec. 1969 issues. I've also omitted any insignificant one-panel cameo guest-shots.

The above news on SHAZAM is no longer news to most fans but the subject is still a very timely one and I hope fans will write to National. While O'Neil and Maggin are both very good writers, neither have really come up with an Otto Binder type story. Why not let C.C. Beck plot and write a few CAPTAIN MARVEL stories himself? Wouldn't it be great to see CAPTAIN MARVEL and SUPERMAN in the same book? It could happen if DC makes all their books 100 pages and returns WORLD'S FINEST to it's original format...showcase for their ten stars.

STEVEN E. ROWE...HARTSVILLE, S.C.

Q. Cowardly Comics: EXACTING somewhere between #42 and 47. Black Terror and a poslon plank. Text story is "The Young Cashier".

A. That isn't much to go on when I don't have any of these books but, #42 and 43 had SGT. Bill King while The Black Terror had all page story in 42 and only 10 in 43. #44-47 had the same line up but American Eagle had a 9 page story in #44, 11 in 45 and 10 in 46. #47 had the Black Terror in a 9 page story. 44-47 contained only 4 stories each.

Q. Have the artists who weren't identified in the E.C. Checklist (Revised Ed.) been identified yet?

A. Not that I know of.

Q. What issues of ADVENTURE COMICS did Mike Gibbs, Guerrilla appear?

A. He was in #84-102.

Q. Is this STRANGE TALES #100? "The Man in the Crazy Mask" by Kirby,"I Accepted the Deadly Challenge of Zarkorr" by Kirby, "I Must Enter to Tomb of Ut-Am-Tut" by Beck, and "Never Threaten a Witchman" by Ditko".

A. Anyone know?

JERRY SCALLEY...PALM BEACH GARDENS, FLA.

Q. In which issue of MARVEL MYSTERY did the Vision appear out of the smoke of a cigarette thrown away by a Japanese guard?

A. One says..no answer this one?

JOSEPH KELDAU...KETTERING, OHIO

Q. Were runs of the FLASH GORDON Alex Raymond Sundays in the 1/7/34 until 4/12/36 dates ever published in comic book form?

A. From Dick Hoffman: The first Flash Gordon strip to be reprinted was the Sept. 1, 1935 Sunday in KING COMICS #1 so there were over a year and a half of strips that were never reprinted in the comics. I'm not familiar with the Italian reprinted strips. But the BIB's covered the early strips.

Q. Were Alley Oop newspaper reprints ever published in comic book form in addition to the Dell 4-color #3 and Argo issues 1 and 2?

A. Again from Dick Hoffman: Alley Oop appeared in HI SPOT #1 (all Hed Ryder), HI SPOT #2, his own comic 10-18 (1947-49) as well as in HED RYDER from at least #7 thru #32. HED RYDER #4 had 2 page of Oop and I don't have 5 and 6. However Oop's first appearance in the comics was in the FUNNIES #1 and he was in the book for awhile but I don't know for how long.(Try writing to HILL THALMING Box 252 Willow Station : Cleveland, Ohio 44124...Raymond).

DALE LEE COOVERT...DAYTON, OHIO

Dale has three questions I can not answer...can anyone?

1. Who did the filler art (of the Three Witches) for WITCHING HOUR #14?
2. Who did the art for Gold Key's REMEMBER THE PLANET OF THE APES?
3. Who did the spot illos for the text feature at the end of DC's 100 page TARZAN SUPER SPECTACULAR?

Thanks to M.C. Gaudia, we now have the date on the CAPTAIN MARVEL STORY BOOK #3.

The date of #3 was Spring of 1948 and had a slightly different format than the other 3 issues that contained all Captain Marvel material. The story was "Ch" and the Bucket of Blood Murders" and the story contained only 8 chapters. Ex. Bullets in the Brain. 2. Gangland Revenge. 3. Flight of Perceival O'Grady. 4. Death on Golf Course. 5. Mr. Mental Strikes Again. 6. Ch To the Rescue. 7. Mr. Mental Meets Ch. 8. Conclusion. There were 12 and 3/4 pages of text on 14 seperate pages. Remainder is made up of picture panels - 11 pages of pictures and 14 pages of pictures on the text pages. Besides the Ch. story there was also Freak the Flavorist 1 page. Captain Ed Get the Bear Trained pages of strips. A one page picture quiz and a one page strip of Mr. Robert the Executive in "Solid Evidence" on the inside back page. Back cover was a pin-up action picture of Cap.

GHOST RIDER index PART II

Don Rosa

ALL artwork by Dick Ayers

TIM HOLT comics

#11	"The Ghost Rider" (origin)	6 pages
#12	"Hangman's Hate"	6 pages
#13	"Terror of the Tracks"	8 pages
#14	"The Scarecrow Sheriff"	6 pages
#15	"Terror of the Night"	6 pages
#16	"The Ghost of the Ghost Town"	6 pages
#17	"The Scourge of Guilt" (GR cover by Frank Frazetta)	7 pages
#18	"The Murdering Mine"	7 pages
#19	"They Dig by Night"	7 pages
#20	"The Screaming Skeleton"	6 pages
#21	"The Spectral Witness" (GR cover by Frank Frazetta)	7 pages
#22	"Death by the Flame"	7 pages
#23	"The Lost Loot of India"	7 pages
#24	"The Scourge of Guilt"	6 pages
#25	"A Trap for the Ghost Rider"	7 pages
#26	"The Murdering Medium"	7 pages
#27	"The Haunted Hangman"	7 pages
#28	"The Headless Horsemen"	6 pages
#29	"The Night the World Ended"	7 pages
#30	"The Claws of Horror"	7 pages
#31	"The Green Men from Mars"	6 pages
#32	"The Brain Came West"	6 pages
#33	"The Shadow Slayers"	5 pages
#34	2 "Tales of the Ghost Rider" this issue... (western horror stories narrated by GR)	
	"The Flower Women"	4 pages
	"Hard-Boiled Harry"	2 pages
#35	another "Tales of the Ghost Rider"... "The Man Who Beat Horses"	3 pages
#36	"No Law in Little Bend"	6 pages
#37	"To Touch is to Die"	6 pages
#38	"The Phantom Gunk of Feather Gap"	6 pages
#39	"Hangman's Town"	7 pages
#40	"The Ghost Rider's Apprentice"	7 pages
#41	(no title) 'The Ace of Death'	6 pages

RED MASK comics (continuation of TIM HOLT)

#42	"Terror Travels North"	6 pages
#43	"The Invisible Death"	6 pages
#44	"Dead Man's Son"	5 pages
#45	(no title) 'Magico versus the Ghost Rider'	5 pages
#46	"Into Doom Valley"	6 pages
#47	"The Rifle that Never Missed"	6 pages
#48	"The Return of Magico" (see #45)	6 pages
#49	"The Wagon Load of Doom"	6 pages
#50	"He Who Laughs" In RED MASK #51 GR was replaced by a magic cowboy called the Presto Kid (!)	6 pages

BEST OF THE WEST comics
GR was featured in each issue of the full set (#1-12) and on covers (at least in part) of #1-11.

#1	"The Ghost Rider Holds the Fort"	7 pages
#2	"The Monster in the Mist"	7 pages
#3	"The Coffin of Snow"	7 pages
#4	"The Talking Head"	7 pages
#5	"The Fiery Prison"	7 pages
#6	"Ghost Rider Gone Bad"	8 pages
#7	"The Book of Doom"	7 pages
#8	"The Mad Commander"	7 pages
#9	"The Ghost Stagecoach"	7 pages
#10	"The Ghost of Longhair John"	7 pages
#11	"The Horns of Horror"	7 pages
#12	"Blind Justice"	7 pages

BOBBY BENSON'S B-BAR-B RIDERS comics

#13	"Stagecoach for Death"	7 pages
#14	"The Ghost Bell of Terror Valley" (GR featured on small portion of cover)	7 pages
#15	"The Freaks of Fear" (GR cover)	7 pages

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PAGE 59

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50's-70's

Action 217f-$1.75, 262-$1.50, 317,326-7vg, 318f,332,339-56f, Adventure 275,277-283,306,308,315,314-$1.35, 300f-$1.50, 307f,311f, 326-7f,+ 331f,335,344-46f, 347,348,351-56f, Anthro 1-7 $2.25 Aquaman 1p-$1, 5,8-32, 11,12,16-81, 18,20,22-24,26-66f, 32,33,36,41-56f Atom 1f-$4, 2-33, 9, 9-13 $1.25, 18,22-90f, 15,78,80,35-50f Avengers 4f-$3, 5f-$1, 6-9 $2, 10-18 $1.25, 19-35 50¢, 36-56, 57-85f Avengers Spec. 2-$5f Batman 140-$1.25, 146,149-150 $1, 160-170 75¢ 171-181 65¢, 183-192,194-50¢, 199,212-40¢ Batman Annual 5cl,6,7-$1.50 Batman 80pg Giant 24,27,30-45¢ Blackhawk 178-75¢, 201-60¢, 220,229, 230-236 40¢, Black-Cat 13 Rockets,Simon-Kirby 1-$2.50 Blue Beetle v2 1,3,4 (1964)-$1.25, 1-$1.50,2-5 (67-68) $1, Bomba 1-$1.25 Brand Echh 1,5-45¢, Brave&Bold 56-85¢, 60f,62f-60¢, 65-71 65¢, 73-76 55¢ Capt. Savage 1-65¢, Chall. Unknown 41-65¢, 50,55,57,58-45¢ Creepers 1-$2.25, 2-$1.50, 4-5 $1 Daredevil 1-$4.75, 2-$3, 3-$2.25 4,5f-$1, 7-11 65¢, 16,18-27 45¢, 17f,29,32,72-74 35¢ DC Special 1-$2.25, Detective 236,237,240,242-$2.25, 283,284-287,305,308-$1.15, 310-330 $1, 321-330 85¢, 331-340 75¢, 342-350 65¢, 351-359 55¢, 361,373-45¢ Dobie Gillis 26-$1, Doom Patrol 86f-75¢, 89-92 80¢, 99,102-115 60¢, 117,118,121-45¢, Fantastic Four 8-56,25, 9-34.75, 17-81.75, 29,30,32,33-$1.10, 40,41-75¢, 47-51 65¢, 55,58-65,68-72, 79-81 55¢, Fantastic Four Ann. 2cl-$2, 3-$2.75, 5-80¢ Fear 2-40¢, Fantasy Masterpieces 1-55¢, 3-$1, 11-40¢, Flash 115, 117f-$2.00, 126,131-$1.55, 141,143,145,148-75¢, 146,147f-50¢, 161,163,165,167,168, 170-45¢, 171-174,177-50¢, Flash 80pg Giant 4cl-$1.25, The Fly 2(Simon-Kirby)-$2.75, 22,30-35¢, The Geek 1-$1, 2-65¢, Ghost Rider 1-65¢, 3-6 35¢, Green Lantern 2,4,5f-$2.65, 22-$1, 33-65¢, 42,49,51-53,56,57 -50¢, Hawk&Dove 1-$1.25, Hawkman 4,5-$1.25, 9-$1, 17-20 60¢, 24-45¢ House of Mystery 145-75¢, 157,161,163,165-167,169-171, 175-177 35¢, House of Secrets 77-45¢, 81,82,84-75¢, 88-88,90,96-30¢, Incredible Hulk(OLD) 4-5.75, Inferior 5 1-$1, 2,6-65¢, IronMan 35,36,42,43,48-35¢, Jaguar 4cl-75¢, Jimmy Olsen 45cl-$1, 78-81f 50¢, 90,92,97,99-40¢ 124,126-30¢, Giant 13cl-65¢, Justice League 8-10 $2.50, 11-14 $1.75, 22,27cl, 29-31 $1, 35,38-65¢, 40-61,63,68-45¢, Lois Lane 51,63,68-50¢ Nukla 1-$1, Our Army-War 147,177-35¢, Magic Agent 1cl (early AGC)- 75¢, M.Coll.ItemClassics 2,3-65¢, M.Superheroes 12-65¢, M.Tales 2,3-65 65¢, MetalMen 3-$1.25, 10,11,13-17 65¢, 21-50 50¢, Metamorpho 2-4 85¢ 6,8,10,11,16-70¢, Mighty Crus. 1-$1, M.Samson 1-$1.25, MysInSpace 94, 105-65¢, Plastic Man 1-$1, 2-5 75¢, 8-10 45¢ Sarg Fury 41,43,48-35¢,

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OTHER ITEMS

New Worlds (British Sci. Fiction mag, early) 3cl- $5.00
Witzend #1 (Wood, Frazetta) -- $5.75
Superman From the 30's to the 70's--hardcover-- $4.75
The Celebrated Cases of Dick Tracy--hardcover-- $4.75
Hardbound copy 2001 Space Odyssey by Arthur C. Clarke, autographed by the author -- $15.00

SCI-FI/ADVENTURE PAPERBACKS 60¢ each (includes postage)

Thuvia,Maid-Mars/Burroughs; Premature Burial/Poe; Nine by Laumer; Cessions Rich/Moyle; Gothic Derelict/Norton; Land of Terror/Burroughs; Oct. First is Too Late/Hoyle; Son of Man/Silverberg; Down in-Black Gang/Farmer; Lost World?Arthur C. Doyle; Unearth People/Neville; Tarz at Earth's Core/Burr; Targ&ValofGod/Leiber; Rim-World Legacy/ Jayor; Horn of Time/Anderson; Sat.Rocks&Out.Space/Willey Ley; Ass. in Nowhere/Laumer; Tarz,Lord of Jungle/Burr; Skylark Three/EESmith; On the Beach/Shute; Childhood's End/Clarke; Vertigo/Boileau; Skyport/ Slodmak; Green Rain/Tsbori; Nova/Delany; ThreeXInfinity/Marguilies ed. Sore. of Witch World/Norton; Web of Witch World/Norton; Witch World/ Norton; Catseye/Norton/ Quest Crosstime/Norton; Witch world/Norton, Crossroads-Time/Norton; Star Guard/Norton; Blackmark/G.Kane; Tales fr Crypt; Superman; Rosemary's Baby; Magic Christmas/Southern; Glory Rd. Heinlein; Starship/Aldiss; Jack of Eags/Blish; Falling Torch/Budrys Zanthar/Williams; Pair fr Space/Blish-Silverberg; Tomorrow People/ Merril; World of Ptavvs/Niven; Sorceress of Qusr/White; Double,Double/ Brunner; Outlaw of Torn/Burr; Pit-Pendulum/Poe(Sheridan); Minds Unleashed/Conklin,ed.; Orphans of Sky/Heinlein; Demon Breed/Schmitz; Canar-Pellucidar/Burr;Preferred Risk/McCann; Asylum Earth/Elliott; Conan the Wanderer/Howard-DeCamp; Shock Wave/Richmond.

SCI-FI HARDCOVERS -- $2.25 each (includes postage,packing).

The Bat/Mary Roberts Rinehart; Gods-Mars&Warlord-Mars/Burroughs; Gather,Darkness/Leiber; Element 79/Hoyle; Seven Conquests/Boul Anderson; The Andromeda Strain/Michael Crichton.

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SEE MY AD SELLING OLD FANZINES IN ANOTHER PART OF THIS ISSUE

. . . . . .

STEVE RASNIC 801 N SHEPPARD APT 5 RICHMOND, VA. 23221

NCB NATIONAL CENTRAL BUREAU NCB

A SPECIAL MESSAGE TO FANDOM: FROM: Stan

" WE " [formerly Weekly Express; formerly Stan's Weekly Express], now in its FIFTH YEAR of publication, operates for your benefit, security and protection TWO PROGRAMS which came about as a result of Fandom's most famous mail fraud case ... the ANDERSON/DRYDEN AFFAIR [June 1970]

WE REPORTING BUREAU [WRB] is dedicated to the investigation of, reporting of, and prosecution of, all known mail frauds in Fandom.

WE SEAL OF APPROVAL [WSA] established the GUIDE LINES standardizing both the methods and procedures to be used in doing business by mail. This VOLUNTARY PLEDGE to the CODE OF ETHICS is available to ALL whose honesty is NOT in question. In turn, "WE" is YOUR GUARANTOR as to honesty, integrity and character.

Both of these programs have been successful in the three years just concluded ... not one single complaint against a WSA member -- an accomplishment unmatched in Fandom. As WE begin the FOURTH YEAR of operation of the WSA and WRB programs, WE are faced with an entirely different and more complex problem. The rapid increase in both VOLUME and NUMBER of fraud complaints [in an issue of WE in 1971, this information was projected -- and it has now occurred]. Except for about a half-dozen cases, WRB has concluded by mediation, arbitration, restitution or prosecution SEVERAL HUNDRED FRAUD CASES. Many HUNDREDS of FANS have benefited as a result of WRB service.

As a result of the FOUR-FOLD INCREASE in fraudulent activities, "WE" must now make changes to cope with this increase. ALL FANDOM MUST JOIN FORCES NOW !!! ... united against these CHEATERS; to reduce, stamp-out, or to otherwise eliminate, by legal means, such fraudulent activities for the sake of the HOBBY you have chosen to pursue.

WHAT CAN YOU DO ABOUT IT ? This is what "WE" are doing about it !

Because of the serious threat to YOU, "WE" ... an article/ad-zine and "WE-uns" ... devoted to amateur writers, artists and poets, will suspend publication permanently as of January 1st., 1974, for the purpose of using this time and energy to expand both service and coverage to cope with this problem.

Thus, comes a NEW ENTITY, established on September 1st., 1973 [Fiscal Year], to be known as ...

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NCB will become the publishers of "WE" ... "WE-uns" ... and "wee" [until such time as they are discontinued], and the Directors and Administrators of "WRB" and "WSA" -- as incorporated into, and affiliated with, NCB as subsidiary operations. By the selection of a NEW NAME, changes, as required from time to time, will NOT in any way affect the overall operation, intent, or purposes of these programs.

The most important single change in operation will be information BEFORE THE FACT rather than AFTER THE FACT as the case has been and where all loses to Fans has occurred. To prevent in the future what has occurred in the past; that is to say, wholesale robbery by fraudulent conversion of merchandise and monies such as in the ANDERSON/DRYDEN AFFAIR - $ 5,000.00 ... SANDUSKY-CORTEZ CASE - $ 5,000.00 ... MEYROWITZ CASE - $ 10,000.00 [Arnold Meyrowitz, aka Neil Scharff, aka Alan Scharff, aka Arnold Meyrow, aka ? ? ?], now three years in investigation and tentative prosecution. [Reference: See - "WE" Issues No. 39, 43, 44, 52, 80, 100-101-102, and 103 ... "We-uns" Issue No. 1 ... and ... "RB&CC" Issues No. 97, 99, 100, and 104]. Fraud cases received and in process by WRB from January to August, 1973 - 108].

NCB has devised the means to do this -- and WE hope to reverse the trend in the immediate future by this arrangement which can only be successful IF YOU subscribe to, and participate in, these new programs.

ACT NOW ! DO YOUR PART IN PRESERVING FANDOM ... BEFORE IT IS TOO LATE !! JOIN NATIONAL CENTRAL BUREAU

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WSA ... Voluntary PLEDGE to the CODE OF ETHICS standardizing the methods and procedures to be used for doing business by mail. You will receive your "WSA" and assigned number in which NCB [WE Division] is the GUARANTOR of your honesty, integrity and character to ALL of Fandom.

WRB ... The CONFIDENTIAL AGREEMENT so that you can send to, and receive from, WRB regular reports of complaints, notices, disposition of cases and other vital information.

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SERVICES AND COVERAGE: NCB will gather, evaulate, record and publish information regularly pertaining to mail order transactions. Will make inquiries, receive and report information, mediate, arbitrate, adjudicate and settle complaints, protect and monitor transactions, file complaints instigate prosecutive action, for and in your behalf and numerous other services as requested.

COST OF MEMBERSHIP: NCB and its subsidiaries WSA and WRB are FREE to all eligible applicants.

COST OF SERVICES: A nominal charge is made for services performed by NCB and its subsidiaries and/or affiliates. A rate chart is furnished when application for membership is made.

By YOUR membership, and as a participant, you can assist the Bureau in its efforts to restrain, prevent, or abort by legal means the fraudulent activities now existing and to prevent in the FUTURE what has occurred in the PAST, which in THREE FRAUD CASES ALONE [Dryden, Sandusky, Meyrowitz] has involved almost FOUR HUNDRED FANS and LOSSES OF $ 20,000.00 -- are YOU one of the losers ??

To set the facts straight, let us take up TWO other matters: [1] Because YOU may not as yet experienced any losses, does NOT mean they do not exist. WRB can refer YOU to HUNDREDS of FANS who have benefited by WRB vigilance -- all have experienced losses -- MOST have received restitution. [2] Contrary to popular belief -- the filing of a complaint with the Inspection Service is NOT a guarantee of satisfaction -- or results. The service is heavily overloaded with cases -- and smaller claims do NOT merit their attention. On the other hand, when the inspection Service has transferred claims fully investigated and documented to the U. S. Attorney for further action [such as warrants and indictments by Federal Grand Jury], in many instances the smaller claims [under $5,000] usually are NOT prosecuted. Again, case overload prevents such action. As in the Sandusky Case, acquittal was granted by the Federal Judge hearing the case, on the basis the government failed to prove their case of "mail-fraud," even though the Judge admitted Fans had been cheated. $1,600.00 was repaid by Sandusky -- [See RB&CC #100-Pg.13] -- the remaining $ 3,000.00 apparently is lost ... are YOU one of those involved in this loss? WE HOPE to prevent as much loss as possible in the MEYROWITZ case when eventual prosecution occurs -- but there is NO way of knowing this NOW.

Surely, YOU can see the importance of establishing this change to BEFORE THE FACT, rather than it has been as AFTER THE FACT ? Can YOU afford such losses? How do YOU know YOU won't be the NEXT VICTIM? ACT NOW ... BECOME A MEMBER OF

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ITS FREE Let ME hear from YOU... Stan

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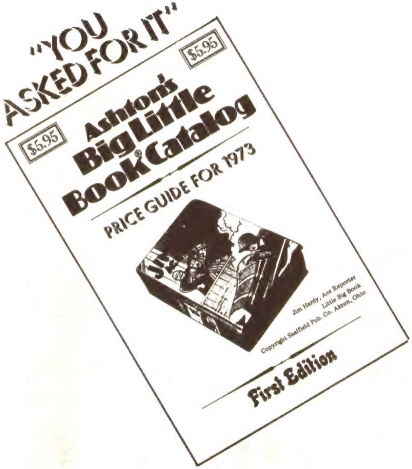

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C.C. Beck has been released as artist on the Shazam/Captain Marvel book by National Periodicals. Contrary to what the Menomonee Falls Gazette reported, Beck had no desire to be actual editor of the book, although he did feel that when he was hired it was agreed upon that he would have some editorial say-so in the writing and art. Sort of an advisor. He was never allowed this responsibility.

And also, the MFG states that having an editor living as far away from the main offices would be unreasonable. Well...California is a lot further away from New York than Miami is, and at last check, Jack Kirby, an editor for National, lives in California.

It's sad to see Beck leave Captain Marvel, and it's even sadder to see the corporation turn its cold nose up and not even notify an employe that he is discharged. But deep down inside, regardless of legal play and big business, Captain Marvel will always be part of Beck's. That's the way the history books will record it. The comic industry needs more men with pride and guts like C.C. Beck. Right now, there are far too few of them around.

Reports have the $1 SHAZAM book selling poorly all around the country. Dealers don't seem to know what to do with it, and it usually winds up far away from the comic book racks -- where regular buyers do not look. Oh, and if you were wondering how DC can call these books Limited Collector's Editions and still print as many copies as they feel like, just look inside in the indicta. The name of the $1 books is Limited Collector's Edition. Clever?

Rumblings indicate a SPIRIT book from Warren, with art by Mike Ploog, Bill Dubay and possibly Will Eisner. Also there may be a porno-type book (well, not really porno, but you know...) from Warren with art by Frazetta and others. Or so we are told.

The Demon and Mister Miracle have been cancelled by DC and Jack Kirby will be doing two additional books, reportedly on a science fiction theme like Kamandi, The Last Boy on Earth.

The Marvel black and white magazines have all been demoted to quarterly schedules and Savage Tales has (again) been cancelled with issue #3. It seems that Marvel wants more time to look at this type of publication and sales to-date haven't been anything to jump up and down about. Crazy is the most likely to go back to a more regular appearance.

Paul Levitz has sold The Comic Reader to Jerry Sinkovec of Street Publications (Menomonee Falls Gazette and Guardian). Reportedly, Levitz will publish #100 and Street will take over after that, but details are uncertain at this time.

Comixscene is close to going to a monthly schedule, after fandom was literally knocked out over the giant fifth issue. The third issue of FOOM is also due out shortly. Watch for a series of poster from Steranko, the first being on his character, Talon.

House of Mystery #2, paperback adaptation of the comic book stories by Jack Oleck is now out and features a cover and interior illustrations by Berni Wrightson. Nice job on both parts.

Charlton's new E-Man has hit the newsstands and just may turn out to be a sleeper. Light super-hero material with some good comic book artwork by Joe Staton. Staton, well-known science fiction fan artist before jumping on with Charlton, has done some nice covers and interior illustrations for Ted White's Amazing and Fantastic.

The Hugo winners this year are; BEST NOVELLA - The Word for World is Forest by Ursula K. LeGuin; BEST NOVEL - The Gods Themselves by Issac Asimov; BEST NOVELETTE - Goat Song by Poul Anderson; BEST SHORT STORY - Eurema's Dam by R.A. Lafferty and The Meeting by Fred Pohl and C.M. Kornbluth; BEST EDITOR - Ben Bova; BEST DRAMATIC PRESENTATION - Slaughterhouse Five; BEST ARTIST - Frank Kelly Freas; JOHN W. CAMPBELL AWARD - Jerry Pournelle (best new writer in s-f); BEST FAN ARTIST - Tim Kirk; BEST FAN WRITER - Terry Carr; BEST FANZINE - Energumen.